

# HCM Application for the New Times Building

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December 11, 2008

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT New Times Building
2. STREET ADDRESS 220 W Spring St.  
CITY LA ZIP CODE 90012 COUNCIL DISTRICT 2
3. ASSESSOR'S PARCEL NO. 5149001006
4. COMPLETE LEGAL DESCRIPTION: TRACT TIMES SQUARE  
BLOCK none LOT(S) 5 ARB. NO. none
5. RANGE OF ADDRESSES ON PROPERTY 220, 214, 212, 202 W 1ST ST 121 S SPRING ST
6. PRESENT OWNER Tribune Company  
STREET ADDRESS 435 North Michigan Avenue E-MAIL ADDRESS: \_\_\_\_\_  
CITY Chicago STATE IL ZIP CODE 60611 PHONE (312) 222.9100  
OWNERSHIP: PRIVATE \_\_\_\_\_ PUBLIC \_\_\_\_\_
7. PRESENT USE Newspaper ORIGINAL USE Newspaper

**DESCRIPTION**

8. ARCHITECTURAL STYLE Art Deco/Moderne  
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
- Building is in fair condition. Spalling of limestone at higher courses throughout entire exterior of building. Joint  
work in need of repointing at higher courses as well. Ground level granite and lobby (public spaces) in good  
condition.

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

NAME OF PROPOSED MONUMENT New Times Building

10. CONSTRUCTION DATE: 1934 FACTUAL ☒ ESTIMATED: ☐

11. ARCHITECT, DESIGNER, OR ENGINEER Gordon Kaufmann

12. CONTRACTOR OR OTHER BUILDER \_\_\_\_\_

13. DATES OF ENCLOSED PHOTOGRAPHS March 2008

(1) 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG

14. CONDITION: ☐ EXCELLENT ☒ GOOD ☐ FAIR ☐ DETERIORATED ☐ NO LONGER IN EXISTENCE

15. ALTERATIONS see attached sheet.

16. THREATS TO SITE: ☐ NONE KNOWN ☒ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT

☐ ZONING ☐ OTHER \_\_\_\_\_

17. IS THE STRUCTURE: ☒ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN

**SIGNIFICANCE**

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE. INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

see attached sheet

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) see attached sheet

20. DATE FORM PREPARED: 09/23/2008 PREPARER'S NAME Richard Schave

ORGANIZATION none STREET ADDRESS 327 1/2 South Ave 20

CITY: LA STATE CA ZIP CODE 90031 PHONE ( 310 ) 995-4591

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## DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE New Times Building IS A 10-STORY,  
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Art Deco/Moderne 2.Rectangular PLAN Commercial  
ARCHITECTURAL STYLE (SEE LIST 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A Stone FINISH AND metal TRIM.  
MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

ITS 6.Center Gable ROOF IS Clay Tile metal,  
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD) SHINGLES, ETC.) WINDOW MATERIAL

sealed WINDOWS ARE PART OF THE DESIGN.  
WINDOW TYPE (DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)

THE ENTRY FEATURES A double door  
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

11. Six or More Panels DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS  
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE flying buttresses, aluminum spandrels, neon clocks, bas relief sculpture  
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SET), CHAIRS, BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

roof top balconies  
NUMBER AND LOCATION OF CHIMNEYS; SUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE ARCHES;

ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALF-TIMBERING; HORIZONTALLY;

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A \_\_\_\_\_  
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE \_\_\_\_\_  
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELLING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES \_\_\_\_\_  
IDENTIFY NOTABLE MATURE TREES AND SHRUBS



# Supplemental Material to HCM Application for The New Times Building

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October 8, 2008

## Contents

|          |  |           |
|----------|--|-----------|
| <b>1</b> | <b>The Information Machine</b>           | <b>2</b>  |
| <b>2</b> | <b>A Brief History of the LA Times</b>   | <b>3</b>  |
| 2.1      | Courage and \$1000 . . . . .             | 3         |
| 2.2      | Stood By Guns . . . . .                  | 4         |
| 2.3      | First New Home . . . . .                 | 4         |
| 2.4      | Then Came The Crash . . . . .            | 5         |
| 2.5      | Chandler Came West . . . . .             | 5         |
| 2.6      | The Times Dynamited . . . . .            | 6         |
| 2.7      | McNamaras Guilty . . . . .               | 7         |
| 2.8      | Replica of Castle . . . . .              | 7         |
| <b>3</b> | <b>Physical Description</b>              | <b>7</b>  |
| 3.1      | Structural Elements . . . . .            | 8         |
| 3.2      | Aesthetic Influences on Design . . . . . | 8         |
| 3.2.1    | Massive Piers . . . . .                  | 8         |
| 3.2.2    | Sparse Exterior ornament . . . . .       | 9         |
| 3.2.3    | Architectural Sculpture . . . . .        | 9         |
| 3.3      | Building Lobby . . . . .                 | 9         |
| 3.3.1    | Entrance Doors . . . . .                 | 10        |
| 3.3.2    | Bronze Eagle . . . . .                   | 10        |
| 3.3.3    | Hugo Ballin Murals . . . . .             | 10        |
| 3.4      | The Well Tempered Machine . . . . .      | 11        |
| <b>4</b> | <b>Salient Additions</b>                 | <b>14</b> |
| 4.1      | 1948 . . . . .                           | 14        |
| 4.2      | 1960 . . . . .                           | 14        |

|          |   |           |
|----------|---|-----------|
| <b>5</b> | <b>History of Site Use</b>                    | <b>14</b> |
| 5.1      | Printing Plant relocated–1984-1988 . . . . .  | 14        |
| <b>6</b> | <b>Addressing Criterion of Ordinance</b>      | <b>14</b> |
| 6.1      | Historic Personages . . . . .                 | 14        |
| 6.1.1    | Harry Chandler . . . . .                      | 14        |
| 6.1.2    | Norman Chandler . . . . .                     | 16        |
| 6.1.3    | Otis Chandler . . . . .                       | 16        |
| 6.2      | Master Architect . . . . .                    | 17        |
| 6.2.1    | The Organic Machine . . . . .                 | 17        |
| 6.2.2    | Influences on Kaufmann’s style . . . . .      | 18        |
| 6.2.3    | The Dams . . . . .                            | 18        |
| 6.2.4    | From Sofa Cushions to City-building . . . . . | 19        |
| 6.3      | Historic/Social Context . . . . .             | 19        |
| <b>7</b> | <b>Photos</b>                                 | <b>21</b> |
| <b>8</b> | <b>Sources</b>                                | <b>30</b> |

## List of Figures

|    |  |    |
|----|--|----|
| 1  | Exterior Photo of New Times Building 2008 . . . . .  | 22 |
| 2  | Diagram of New Times, a fully integrated newspaper–1934 . . . . .  | 23 |
| 3  | Three Bas Reliefs by Merrill Gage over the main entrance on Spring street<br>symbolizing “Truth, Knowledge and History.” . . . . | 24 |
| 4  | Hugo Ballin Murals in Lobby of New Times Building . . . . .  | 24 |
| 5  | Hugo Ballin Murals in Lobby of New Times Building . . . . .  | 25 |
| 6  | Lobby of New Times Building–Globe & Hugo Ballin Murals . . . . .   | 25 |
| 7  | Various Highlights of opening day of the New Times Building . . . . .  | 26 |
| 8  | The First Three LA Times Buildings . . . . .   | 27 |
| 9  | Hoover Dam . . . . .   | 28 |
| 10 | Spillway Gates . . . . .   | 28 |
| 11 | Tower Entrance with Hansen Sculpture . . . . .   | 29 |

## 1 The Information Machine

The rise of the *Los Angeles Times* clearly delineates how the 19th Century industrial system shaped the modern newspaper, and how one newspaper in turn shaped the growth of the modern city. With the 20th Century came upheavals in both the structure of cities and the national economic system which forced dramatic changes to newspapers and mass media infrastructures that contain them. As we enter the Twentyfirst-Century these changes threaten the free flow of information within our society itself.

## 2 A Brief History of the LA Times Through 1934

The following is taken directly from Harry Carr's article, "How Little A Journal of Early Days Became A Great Metropolitan Newspaper; Bright Future Forecast" printed on the 10/17/34 in the *Los Angeles Times*, on the occasion of the New Times Building's completion.

The very first home of *The Times* I never saw. It was in the old Downey Block, a brick building that stood at Temple and Spring streets where the Federal Building is now. It was an historic neighborhood. Just across the street was the St. Charles Hotel, the tiny hangout of the first gringos. In front of the St. Charles the young caballeros used to grease the dirt street and contest to see which could rein up his galloping horse and make it slid farthest on its haunches.

*The Times* was started in the eighties, soon after Los Angeles had a railroad, by three job printers who published a little sheet called *The Mirror* as a house organ to advertise their printing shop. It was about the size of a sheet of foolscap.

One day two men came into the print shop and said they wanted to start a daily newspaper. Nathan Cole was the son of the Mayor of St. Louis. The other was a Scotchman... Thomas Gardiner. *The Times'* new building at First and Spring is a magnificent structure. That is admitted; but it is far from the most elegant thing in the history of the newspaper. It pales beside the memories of Gardiner. He went around the little adobe town completely over-awing it's 12,000 inhabitants-soliciting ads from the town undertaker and collecting news items-dressed in a top hat, a Prince Albert coat and the first spats over seen in the pueblo.

Evidently, however the spats were not impressive enough; the new publishers soon went on the rocks and the dismayed printers found themselves with a daily newspaper on their hands.

## 2.1 Courage and \$1000

Into this situation came Col. M. G. Otis who had courage, journalistic genius and \$1000 cash. Col. Otis (he did not become a general until the Spanish-American War) was a man of remarkable personality and experience. He had been an Ohio farm boy, a soldier of distinguished record, foreman of the government printing office in Washington, governor of Alaska. Just prior to coming to Los Angeles, he had been editor of a successful newspaper in the then-sleepy little pueblo of Santa Barbara.

He bought an interest in the little Los Angeles daily for \$5000, paying \$1000 down and giving his note. From a little cubbyhole in the Downey Block he edited the paper. Loaded with debt, he drew a salary at which a cub reporter would sniff in these days. Mrs. Otis helped gather the news and edit. She wrote the first column in Los Angeles, "The Saunterer." Their daughters helped in the tiny business office. The paper was printed on a little jerk-water press—literally jerk water. It ran by water power from the city zanja. There were terrible moments when the water pipes got clogged up by fish and they had to stop the press run.

## 2.2 Stood By Guns

Owing to the fearless outspoken editorial policy, the little newspaper was in hot water most of the time. Poverty often stared him in the face; and ruin threatened; but the Colonel stood by his guns and never backed down.

The history of *The Times* is unique in this: that is one of the rare instances where those who scrimped and starved with it during the lean years have lived to see it become a great property and one of the most powerful journals in the world. Their experienced hands are still at the wheel.

In 1883, it expanded into an eight-page paper with a two-revolution Campbell flat-bed press of which they were enormously proud. It would take about two months working day and night to print an issue of the present day Sunday *Times* on it.

While they were still in the funny brick building *The Times* printed its first "Annual Trade Number"—which has been printed annually ever since as the Midwinter Edition and which has had so great an influence on the upbuilding of Southern California.

### 2.3 First New Home

By 1887, the paper had prospered so greatly that a new home—the first granite building in Los Angeles—was erected at the corner of First and Broadway—then Fort street—a long, dusty, country road shaded by pepper trees.

Curiously enough, that location had always been a center of news and gossip. There was a large bubbling spring where the Mexican women by the pueblo gathered to do their marting.

*The Times* Building was usually known in the town as the “Fort” or the “Castle.” There were unique features in the building. The business office counter was made of inlaid woods from historic trees, famous ship and buildings of old traditions. Under the printing press were stones of glorious memory. One that I recall came from the Appian Way of the Romans.

Any one of half a dozen different departments of *The Times* of today would fill that whole building to overflowing. As it was, the building was enlarged several times before being finally destroyed.

### 2.4 Then Came The Crash

Everything with the little paper was booming; then came the real estate smash of 1883—which made the present depression look like Christmas morning.

Advertising faded out of the little paper like dew on a hot sidewalk. It was a period that called for all the staff to have fortitude. Col. Otis filled the vacant advertising space with news and struggled along.

With an almost canny intuition, he gathered about him a remarkable staff.

A Harvard graduate, Charles F. Lummis, had walked across the continent—one of the first to do so after Cabana de Vaca—and had written up a series of brilliant news letters. Upon his arrival Col. Otis made him city editor. When Lummis finally left *The Times* it was to become the acknowledged authority on the history and traditions of the Southwest, author of many books, decorated by the King of Spain, and honored by many universities.

### 2.5 Chandler Came West

On a New England university campus, a group of Yankee college boys were “daring” each other. One of them dared a husky young giant from New Hampshire to jump in an ice pond. Harry Chandler took the dare. A little later he came to California in an effort to rescue his shattered health. For a while he herded

horses in the San Fernando Valley, peddling fruit on the side. Finally he bought a route of *The Times*—peddling them before daylight to his customers. Later he became circulation manager and then business manager of the papers—Col. Otis’ son-in-law, and his mainstay. In 1919 Col. Otis made him publisher.

Three of Mr. Chandler’s sons are now on the staff of *The Times* in various executive capacities; but they know exactly how the world feels at 4 a.m. They have all been brought up carrying routes for *The Times*. They also know how it is to be smeared with printers’ ink until they look as though they were wearing gas masks—developing their muscles lugging type around—doing the dirty work.

Struggling through the real estate smash, the little paper was knocked to its knees again by other disasters. And yet there were triumphs, too.

In 1888 the attention of the entire world was focused on *The Times* by one of the greatest newspapers scoops of all time. An ex-preacher named Murchison in Pomona—suspecting that the English government was trying to elect Grover Cleveland for a second term—wrote to Lord Sackville-West, the British Minister at Washington, representing himself as an Englishman and asking his Lordship’s advice how to vote. The publication of Lord Sackville-West’s reply in this obscure little countrytown newspaper—with a circulation of 6713—resulted in the recall of the minister and the defeat of Grover Cleveland.

The greatest crisis came in 1890; Col. Otis had been a union printer—as had several other members of his editorial staff. There came the usual unreasonable demands on the union. They involved making *The Times* a closed shop and discharged old employees who had made any battle with the paper. *The Times* made an agreement with the other Los Angeles newspapers to stand for their rights. All caved in except *The Times*.

These were black days. The union employed men to go to each family subscribing for the paper, demanding the stoppage of their patronage. At the end of each day, they waded into the little business office, firing down their “stop” orders on the counter. All merchants who advertised in *The Times* were boycotted by the union.

## 2.6 The Times Dynamited

The Times Building was destroyed by dynamite in the early morning of October 1, 1910. Twenty men lost their lives—burned to death.

It was the culmination of the long union fight against *The Times*; also the culmination of a long series of dynamite outrages against various industries against whom the structural steel workers’ union had been fighting.

Something over forty union leaders were involved in the plot. Many of them later went to the penitentiary. An attempt was made to dynamite the home of Gen. Otis and that of Secretary Zeehandelaar of the Merchants' and Manufacturers' Association. Police were detailed to guard all the *Times* executives. The special guard of Gen. Otis never could find him. I remember imploring the General not to walk around the streets unprotected. He gave me this answer: "There are three reasons why I am not going to have a bodyguard—protection of this kind is no real protection; I wouldn't give these union men the satisfaction of seeing me walking around tagged by an armed guard; lastly, I believe there is still a God in Israel."

After several months of investigation the McNamara brothers and Ortin McManigal were arrested as a result of the investigations of W. J. Burns, afterward chief of the United States Secret Service.

## 2.7 McNamaras Guilty

Everything was set for a bitter court struggle when the McNamaras suddenly came into court and pleaded guilty. James B. McNamara was given a life sentence: John J. McNamara, his brother, got fifteen years.

After the explosion *The Times* had to find a new home. On Spring street, between Fifth and Sixth, there was a branch office where advertisements were taken. Into this moved the editorial and business office force. We were packed in like sardines; the printers had a temporary composing room way down on College street. The disaster to *The Times* had not been entirely unexpected. There had been many threats of violence, so *The Times* had maintained a substitute plant, ready for just such an emergency.

All the copy intended for publication had to be sent three or four weary miles by motorcycle messengers. To correct a mistake in proof meant an expedition.

*The Times* had a small job printing establishment on Broadway between First and Second: finally we moved into the second floor of that building and again set up housekeeping. It was better, but still trying and expensive.

## 2.8 Replica of Castle

Work began on the third Times Building almost before the ashes were cold in the dynamited building. This new home was a replica of a famous ducal castle in Italy. At the time, it seemed to be a colossal structure, dynamite and earthquake proof, with an editorial room that looked big enough to maneuver a regiment of cavalry. But the growth of the newspaper soon filled it.

### 3 Physical Description of New Times Building

The 1934 *Los Angeles Times* building called the New Times building is the oldest of the six buildings that make up Times Mirror Square. Designed by Gordon Kaufmann, who also designed Santa Anita Racetrack and Hoover Dam, the granite and limestone structure won a gold medal at the 1937 Paris Exposition for its Moderne architectural achievements.

When Harry Chandler commissioned Gordon Kaufmann with the design of the new Times Building he said: “Let it be fireproof and earthquake proof. Let it be a suitable newspaper plant and a monument to our city.”

#### 3.1 Structural Elements

Chandler’s first requirements were accomplished through a structural design which included lateral bracing and stiffening of the steel frame by additional plates attached to beams and columns. The reinforced columns and beams were necessary to handle the heavy loads of equipment and paper storage. The lateral strengthening is carried to the fifth floor, where heavy buttresses serve the double purpose of strength and architectural treatment.

The New Times Building was the sturdiest of its kind in the city when it was built in 1934.

The requirements for a suitable newspaper plant and a building which would be a monument to the city were less tangible and provided some of the most interesting problems and challenges which Kaufmann faced.

This plant was designed to be efficient and economic to operate with the minimum of maintenance and maximize advantage and comfort of the workers. The smoothness of all departmental operations facilitated by the careful choice of all materials, allowing the possibility to expand when and as needed, and the adaptability to new devices and inventions in the mechanical departments. The building was designed so that every step from the bringing in of the huge rolls of newsprint paper into the plant, the preparing of the copy, the setting of the type and the printing and delivery of the paper together with all the intervening clerical and business activities should function as perfectly as possible. A close relationship between the management of *The Times* and Kaufmann’s office was established to explore this problem space. All modern Eastern plants were visited, and the latest methods were investigated. In time a definite program developed which formed the groundwork for the design of the newspaper plant.

#### 3.2 Aesthetic Influences on Design

In this connection it is interesting to note how this aforementioned program affected the architectural design and on the solution of the final requirements, a building “which would be a monument to our city.”

The most conspicuous example of this has to do with the large roof structure which displays the name of “The Times.”



In most buildings, the mechanical equipment is placed in the basement. *The Times*, however, needed all of the basement space which could be provided for the storage of paper, so that much mechanical equipment was placed up on the roof instead of the basement. By enclosing this space a distinctly monumental quality is obtained and it all began with the essential needs of the plant itself.

### 3.2.1 Massive Piers

Another interesting detail concerns the massive piers which separate the windows on the Broadway and Spring Street elevations, which are used to house the ducts of the air conditioning system. This system is needed because the large floor areas cannot be suitably ventilated by natural means and also to keep the newsprint stock in good condition. To be sure, these ducts probably could have been placed inside the building instead of in the exterior piers, but to have so located them would have sacrificed efficiency in operation, considerable floor area, and complicated the room arrangement. By choosing to build the ducts into the piers, the monumental character of the building was enhanced while making it more functional.

### 3.2.2 Sparse Exterior ornament

Exterior ornament has been used very sparingly, as the materials employed, stone and granite, are at their best in large, plain surfaces. The aluminum spandrels serve a double purpose. First, they have value in earthquake resistance in that they provide a much less rigid tie between the stone piers than would masonry; and second, the character of the aluminum is in pleasing contrast to the surrounding stone.

**Signage** The north and south façades of the building each have a clock face which is detailed in white neon at night. The east and west façade, which have “Los Angeles Times” in bas-relief, are also illuminated by white neon.

### 3.2.3 Architectural Sculpture

In a separate and distinguished class are three bas-reliefs by Merrill Gage, high up over the main entrance on Spring Street.

Gage designed and personally carved in place the three nine-foot limestone figures between the pylons at the sixth-floor level. On the east is Farther Time with scythe and hourglass, symbolizing the element which makes news, and on the west appears Gutenberg, the first man to print with movable type, thereby making possible the press which records and disseminates news. The central figure, a mail-clad knight, pins a beast to earth with his two-handed sword. This is the spirit of *The Times*, ever alert to preserve liberty under the law.

These heroic figures were designed with large, rugged planes so that their essential features can be easily “read” from the street below. This required an exceptional understanding of the effect of light on sculptural form. The sculptor had to carve, not what he could see before him on the scaffold, but what he would see if he were standing 200 feet away.

### 3.3 Building Lobby

This public space, perhaps the finest the city has to offer, achieves an overall sense of quiet dignity and harmony.

The circular lobby allows a free flow of people to transact their business, and the revolving aluminum globe (five-and-a-half feet in diameter) in the center conveys the world-wide scope of *The Times*.

The floor and wall treatment of the circular lobby is marble in red and brown tones with some black. The elevator lobby is of Verte de Suded, a marble with very brilliant, sea-green color. Elevator doors are trimmed in bronze; the cornice is of stainless steel, and the ceiling is decorated in silver leaf.

#### 3.3.1 Entrance Doors

The bronze entrance doors and grilles in the vestibule carry a series of silhouettes in relief depicting the thirty-six departments of *The Times*.

#### 3.3.2 Bronze Eagle

Also in the lobby is the original bronze eagle created by Gutzon Borglum (sculptor of Mount Rushmore) which sat atop the original Times Building on 2nd & Spring. A survivor of the 1910 bombing, it stands as a testament to the strength and endurance of a free press.

#### 3.3.3 Hugo Ballin Murals

The murals by acclaimed Los Angeles artist, Hugo Ballin, are two panels, each 26 by 10 feet, and two others 7 by 10 feet. They are painted in sepia monochrome with silver highlights. The two large panels depict, respectively, the world’s sources and carriers of news, and the interior processes of a newspaper plant. The two small panels show an Indian, a Padre, a Mexican and an American, representing periods of Los Angeles history.

On the north wall, over the entrance, three large figures in working garb hold the implements of radio, telegraph and telephone, and the camera. The artist chose realistic figures of modern workers to symbolize these up-to-date inventions. These figures are seated in space, while all about them are seen glimpses of world capitals, the Far East, and the South Seas, wherever news may originate, and the wires, ships, airplanes, trains and automobiles which carry the news. A farmer rests from plowing to read his morning paper.

The south panel, above the elevators, begins with figures of the impatient hours on a turning world. By telegraph and teletype the dispatches pour into an editor's desk. Above him a linotype operator turns typewritten copy into metal type. The machine, which makes stiff paper matrices from the compositor's page-size type forms, and the hooded furnace which melts yesterday's electrotypes and casts today's from the matrix are next shown. The rest of the panel gives accurate pictures of part of the new *Times* color press, an engraving department photographer at work, the dexterous new paper-folding machine, and the completed papers flowing off the press to delivery truck and newsboy as eager hands reach for the latest news.

### 3.4 The Well Tempered Machine

The following passage is taken from, "The Information Machine", the penultimate chapter of Jack R. Hart's thesis, *The Information Empire: The Rise of the Los Angeles Times and the Times Mirror Corporation*.

Throughout Otis Chandler's tenure as publisher of the *Los Angeles Times*, the heart of his newspaper didn't beat; it roared like a freight train rushing through a tunnel. In the central cavity of Times Mirror Square, a 96-unit main press each day lurched into life at the touch of a pressman, gathering momentum until it churned out newsprint enough to create 720,000 full-size newspapers each hour. The three-story machine filled a cavernous space the size of a city block. On an average day in the 1970s it consumed more than 800 tons of newsprint and 14 tons of ink. In a year, the press sucked up enough paper and ink to print a 250-page book for each man, woman, and child in the United States.

The roar of the press was an echo of the Industrial Age, when entrepreneurs like Harrison Gray Otis turned the new techniques of mass production to the manufacture of information. For nearly a century Otis, his competitors, and their successors refined and expanded the process, which reached its zenith in the monster press of Times Mirror Square and few of its big-city counterparts. The enormous metropolitan presses dwarfed their predecessors in sheer scale, but they embodied the same basic technology around which the newspaper had developed for more than a century. They were bigger, and in some ways better. But they were not essentially different.

So when Otis Chandler accepted the *Times* publishership in 1960, he assumed command of an industrial machine that was already a technological anachronism. The challenge he and his fellow publisher faced would require almost total abandonment of the 19th Century processes that lay at the foundation of their newspapers. The press was the heart of the system. And the central manufacturing process ultimately determined every nuance of the elaborate

information-gathering and dissemination system that surrounded it. If he would also have to change the technology on which it rested.

Through most of Chandler's twenty-year publishership, the *Times* press followed an inflexible schedule that controlled every rhythm of the building that surrounded it. Each reporter's typewriter, editor's copy pencil, and advertising designer's grey felt pen moved at a pace set by each edition's press deadline. At 8:30 each weeknight, the press began the Southland Edition, destined for 60,000 homes on the distant fringe of the circulation area. Just before midnight it launched the main Home Edition, a 700,000-copy run that thundered through the rollers at a decibel level that would soon deafen unprotected ears. At 3:00 a.m. it turned to the Morning Final, which would be sold on streets throughout Southern California. At 2:30 the next afternoon it produced the first copies of the Late Final Edition, aimed at downtown businessmen anxious for an early survey of the day's stock activity. Even after the press and its 40-unit Orange County satellite disgorged more than a million copies of the daily *Times*, they ground on-producing the next Sunday's magazines, supplements, and special sections.

The pressmen who oversaw the monstrous machines were a debonair lot, rich with traditions that reached back centuries through the craft of printing. They drowned the cacophony that surrounded them with heavy ear protectors that made voice communication almost impossible. Sometimes they shouted at one another, but each knew what was expected of him and mostly they simply touched or gestured when passing a colleague-smiling, punching, slapping, or grabbing to recognize each other's existence, to reassure each other that they were fine, that they enjoyed their work. The older pressmen kept the ink mist from their hair with paper hats based on designs passed through generations. Some featured an ear and neck flap reminiscent of a French legionnaire. The younger pressmen, most sporting beards and mustaches, eschewed the hats, but both young and old wore the same standard, blue-green overalls. The crew's jaunty manner softened the sense of danger surrounding the whirling machine. But the white tile walls showed the pervasive ink mist that also coated the floor with a slippery film. On one wall hung a poster with a simple tracing of a single hand. The caption read, No Replacements.

The finished newspaper rose vertically from the press in clattering conveyors, gripped between the presses and then out to the mailroom for bundling. When the trimmer got out of adjustment, thin strips of excess newsprint floated back down to the floor like confetti. Each year in the 1970s the *Times* sold 25,000 tons of waste paper, despite scrupulous efforts to make each precious scrap count. The accounting department got a detailed report on each load of waste sent out.

The main press was actually twelve separate machines, each capable of turning out a complete, 64-page newspaper. An operator directed the actual pressroom and in the reelroom immediately below. A first and second oiler oversaw ink flow, fiddling with a vertical bank of control knobs rising at the side of each press. Each knob regulated the ink flow to a single column of paper. The oilers stood around, leafing through freshly printed papers looking for excessively light or heavy columns, and then moved back to the control knobs to make adjustments. In the time it took an oiler to pick up the paper and find some printing flaw, over a thousand bad copies could be run off. Someday, a computer feedback system wired directly into the press would correct errors instantly while the press was in operation. Already, delicate sensors rested against the endless web of paper that rushed through the press. They shut down the press immediately if the web began to tear.

Pumps forced black ink directly into the presses from tanks below the floor. Color ink came from nozzles on the concrete columns that divided the three rows of presses. The nozzle arrangement made the columns look like the gas pumps of the 1920s. The first and second colormen strolled up with what looked like a coal bucket, filled up, and returned to their presses.

The colormen occasionally slopped bright yellow, red, orange, and magenta ink onto the columns, where it bled in psychedelic patterns down to and through the floor, staining the ceiling beams and support columns of the reelroom. The reel crews worked in islands of light that surrounded their machines, oblivious to the swirls of color that filled the shadows above their heads. Over the years the beams and columns had become the stalactite-encrusted coiling of a cave, painted with the reels themselves rose three-quarter ton rolls of newsprint in vertical stacks. Small jitneys scuttled through the half-light, approached one of the rolls, fastened onto it with a suction device, rotated to a horizontal position, and scooted over to a movable platform resting on a track. The tension man directed the reel crew as they guided the newsprint roll down the track to one of the triangular banks of three axles that lay beneath each of the upstairs presses. They slid the roll onto one of the axles and the poster V-shaped point and dabbed the leading edges with red glue. Upstairs, the operator slowed the press as it approached the end of the current reel. Then the whole group of three axles began a ponderous rotation and the new roll rose toward the apex of the triangle. Just as the last few feet of the paper left the exhausted roll, the trailing end of the web touched the bloodied point of the new roll. The two joined, the reel locked into its new position, and the renewed supply of newsprint began streaming up through the ceiling to the press. The press rollers, which had never come to a complete stop, roared back to highway speed and the reel crew turned to refilling the emptied axle.

The repetitive feeding of the press upstairs took place in a vision from the mind of a technological Dante. Once, at a far end of the reel room, the main lead tank added to the image. The tank, a cauldron filled with 70 tons of molten metal, fed the lead upstairs to the stereotyping room, next to the main pressroom. Stereotypers poured the metal into molding machines that forced it against page mats sent down from composing and formed 40-pound metal stereotype plates, gleaming half-cylinders that Otis Chandler once wrested to a nearby conveyor with his shot-putter's arms. The conveyor hauled the plates across the room into the pressroom, where apprentices lugged them to the press rollers. Once worn out on the spinning rollers, the plates moved back along the conveyor to be remelted in the cauldron. The lead wore down quickly against the speeding newsprint; a large press run might have been replated twenty times.

## 4 Salient Additions

### 4.1 1948

Rowland H. Crawford's ten-storey addition sits on the northwest corner of South Spring Street and West 2nd Street. It is a faithful and seamless addition to original structure from an architect in Kaufmann's very office. In Fig. 1 this is the tower on the far left.

### 4.2 1960

The glass cube which sits atop the eastern rooftop (see Fig. 1) was colloquially known as the Norman Chandler Pavilion—an informal space for the Chandlers to entertain. In addition to an extensive bar and lounge area, it also had a bachelor apartment.

## 5 History of Site Use

### 5.1 Printing Plant relocated—1984-1988

With the construction of the Olympic printing plant in the late 1980s printing left the facility of the New Times Building for good.

Re-adaptation for administrative and editorial use of the extensive space the printing plant had occupied spanned a decade. A host of toxic industrial products including lead-based inks, petroleum based-lubricants, and asbestos all conspired to make the clean up process long and complicated.

## 6 Addressing Criterion of Ordinance

### 6.1 Historic Personages

The *Los Angeles Times* forms the nexus of communication between all the different groups and neighborhoods which made up the city, becoming an integral part of the warp and weft of the city's fabric, and affording its publisher an uncommon opportunity. Col. H. G. Otis, son-in-law, Harry Chandler, grandson, Norman, and 4th generation publisher of the Los Angeles Times, Otis Chandler, each took this gift and went in very different directions.

#### 6.1.1 Harry Chandler, Publisher 1917-44

**1910s** The early years of this city and the *Los Angeles Times* were forged by two desperate campaigns; one to lure visitors and new residents to the area, the other to find water. Harry Chandler took the lead in touting the region to the east, and William Mulholland, the chief engineer of the city's Department of Water and Power, struck out in search of water. He found it in the Owens Valley and, again with the help of the *Times*, persuaded Los Angeles residents to approve a bond measure that would pay to bring that water down the eastern slope of the Sierra Mountains and into the San Fernando Valley, where Chandler had extensive real estate holdings. The city annexed the valley and got its water, and modern Los Angeles was born.

"Glorious Mountain River Now Flows to Los Angeles," the headline on November 6, 1913 read, followed by this subhead: "Silver Torrent Crowns The City's Mighty Achievement." Crops and land values in the San Fernando Valley soared up to the sky. Harry Chandler made yet another early fortune.

**1920s—Water On The Brain** In the late 1920s Harry Chadler became a trustee of CalTech to further his goal of making Los Angeles a center of aerospace. It was there he made the acquaintance of Gordon Kaufmann, who was designing the faculty club for the burgeoning campus.

By then Harry Chandler had water on the brain. He became Hoover Dam's most vocal booster, which followed since he owned the better part of the Imperial Valley which would undergo a transformation similar to the San Fernando Valley's once flood control and steady irrigation were secured.

It was Harry Chandler, having just recently commissioned the New Times Building as a "monument to the progress of our city and Southern California," who arranged to have Gordon Kaufmann appointed the architect on Hoover Dam.

**1930s** The Community Development Agency, which Chandler and other city publishers backed, financed the Coliseum and brought the Olympics to Los Angeles in 1932.



In 1934 horse racing was legalized by the State Legislature and Chandler sold his Santa Anita Estates to the Los Angeles Turf Club, Inc., which would build a world class race track, designed by Gordon Kaufmann, for the city of Los Angeles.

**Kingmaker** Press critic Gilbert Sedes wrote of Harry Chandler, “No one has ever heard Chandler say anything that could be interpreted evenly vaguely as humanitarian, altruistically liberal or progressively intelligent.” He was a kingmaker in the most notoriously corrupt and crime-ridden period of the city. The merchant and industrial classes were indebted to his driving ambition and showered his paper with advertising. Chandler used the newspaper as a capital generator to fund a land barony comparable to the enormous Spanish land grants. He was in his lifetime an officer or director of 35 California corporations, most of which were involved in real estate.

### 6.1.2 **Norman Chandler, Publisher 1944-60**

Control of Harry Chandler’s Times-Mirror Company was next passed on to his son, Norman, who began to expand the company after World War II by purchasing a television station, KTTV-Los Angeles, and new properties in Oregon which included forest land and paper companies. In addition to heading his newspaper media company after World War II, Norman Chandler also sat on the corporate boards of Kaiser Steel, Safeway Stores, Santa Fe Railroad, and Pan American Airways. By 1960 Norman’s feverish acquisition spree had made the Times-Mirror Corporation an important media conglomerate with diversified interests across all media markets and well outside into more traditional corporate holdings. With it came a cry of critical voices warning of the dangers of consolidated ownership in the information industry.

### 6.1.3 **Otis Chandler, Publisher 1960-80**

As Aeneas fled the burning ruins of Troy to found Rome, he carried out his father Anchises on his back. Young Otis Chandler carried three generations, Norman, Harry, and Col. Otis, as he set out to rebuild the Chandler family dynasty.

Otis Chandler excelled at track and field at Stanford as an undergraduate (class of ’48); the solitariness of a shot putter and runner appealed to him (he was all ready aware of the pressure and expectations). The Air Force recruited him on the promise he could coach track. His term of enlistment ended in 1950 and he found himself in his parent’s dining room nursing an after-dinner drink. He had a young wife and an infant child and was musing on an open-ended holiday in Mexico, when his father Norman handed him a thick document outlining the next ten years of apprenticeship for him to become publisher of the *Los Angeles Times*. Otis reported for the graveyard shift as press flyboy the next week. Three years of production, three of editorial (it was there he grasped the essential



nature of newspapering), and three in marketing, finally lead to him taking the reins as publisher, which he held from 1960 to 1980.

He sought legitimacy and recognition for his family's paper, often forgotten in the power centers of New York, Boston, and Washington, D.C. He sought to remake the paper in the model of the nation's most respected newspapers, notably *The New York Times* and *Washington Post*. Believing that the newsroom was "the heartbeat of the business," Otis Chandler increased the size and pay of the reporting staff and expanded its national and international reporting. The *Times* editorial staff more than doubled in size from 220 to 500. The news budget quadrupled from \$3 million to \$12 million, while circulation doubled.

Otis worked side by side with editor Nick Williams to transform the paper from an old fashioned city desk focus to one that embraced the many regions which made up its giant circulation base. Positions were created for reporters based on issues, allowing them tremendous freedom to pursue a story over a formerly unheard of period of time. In 1962, the paper joined with the *Washington Post* to form the Los Angeles Times-Washington Post News Service to syndicate articles from both papers for other news organizations. During the rest of the 1960s the paper won four Pulitzer Prizes, more than its previous nine decades combined. Towards the end of Otis' tenure as publisher, David Halberstam wrote in his 1979 book *The Powers That Be*: "No publisher in America improved a paper so quickly on so grand a scale, took a paper that was marginal in qualities and brought it to excellence as Otis Chandler did." He would step down the next year to become chairman of Times Mirror Corporation, a move which reduced both his involvement in the day-to-day operations of the paper, and the thin red line of public policy making.

Otis Chandler reentered the public eye in 1999, when he publicly criticized the *Los Angeles Times* for creating a special issue of the Sunday magazine. The paper's Sunday magazine on Oct. 10, 1999, was a special issue dedicated to the new Staples Center sports arena in downtown L.A., home to the Lakers, Clippers and Kings. Such special issues are financial windfalls for the *Times*, generating a record \$2 million in ad revenue. But as one of the arena's 10 "founding partners," the paper had agreed to share the issue's ad revenue with the Staples Center without telling its reporters or readers about the fiscal arrangement. Chandler, who had retired 19 years prior, sent his message directly to reporters, to the dismay of the newspaper's management. His successors, he said, had been "unbelievably stupid" and caused "the most serious single threat to the future" of the paper his family had bought in 1882 for this dangerous compromise of the paper's objectivity. He also became critical of a perceived decline in the *Times*. Though not directly involved in negotiations by his family for the sale of the *Times* to the Tribune Company, he welcomed the outcome.

In April 2007, real estate billionaire Sam Zell completed a leveraged buyout of the Tribune Company, now publisher of The *Los Angeles Times*. Zell promptly began deep cuts to reporting staff, dismantling in months years of achievement by Otis Chandler, and in June 2008 put The *Los Angeles Times*' historic headquarters up for sale. Depending on who ends up purchasing the building, this significant historic structure faces an immediate threat of redevelopment or outright demolition.

## 6.2 Master Architect

### 6.2.1 The Organic Machine

The setback, streamline, and International Style were the modernist themes which Gordon Kaufmann drew upon. He was a architect of tremendous output and breadth of the scope in his work, from beach houses for the Chandler family, to the Hollywood Palladium, Santa Anita Racetrack—a structure noted for architectural achievement in a field (a racetrack) in which it was previously thought not to matter, Greystone Mansion for the Doheny family, the New Times Building, and the Hoover and Coulee dams (Hoover was contemporaneous to the New Times Building and Coulee was completed in 1941). The last three structures display such an exquisite integration and balance of aesthetics and engineering that Kaufmann, in the Western United States, has no peer.

### 6.2.2 Influences on Kaufmann's style

The influences on Kaufmann's work are clearly seen in the setback skyscrapers of Raymond Hood. Hood's 1922 Chicago Tribune Tower is one of his more well known works, and his New York Daily News building (1929-31) even has a circular lobby. The stripped down classicism of Bertand Goodhue, whose Central Library (1926) stands close to the New Times building, and who also created the master plan for Cal Tech also loomed large in Kaufmann's psyche.

### 6.2.3 The Dams

The Hoover (1936) and Coulee Dams (1941), both Kaufmann commissions were the largest dams in the world at the time. The Hoover Dam would divert the Colorado, one of the country's most powerful rivers through tunnels drilled and blasted through solid rock walls of a canyon, and then contain it in a plastic, curving wedge which rose 726 feet. This wedge, tapering up from the bottom (660 feet thick) to a mere 45 foot thickness at the top, would span a quarter of a mile across (and accomodate a four-lane highway). It would take five million barrels of concrete to create, and would hold back 12 trillion gallons of water. The dam would curb the Colorado river and tame it for agricultural and residential use further downstream.

**Aesthetics & Engineering** Working closely with the Bureau of Land Reclamation's Denver office, which was responsible for the dam's engineering, Kaufmann created an appealing and enlived aesthetic for the structure which grew out of a close concordance between function and a deep understanding of a material's fundamental qualities. His European upbringing and training brought him into contact with the Deutscher Werkbund which doubtless is what made him disposed to the notion of reconciling art with engineering. Kaufmann described the dam's basic shape, the curved wedge, as the "result of pure

engineering, having a beauty and grace and finesse that will last.” And his approach “as a complementary treatment rather than a dominant phase. . . the shapes and forms of the various units or appurtenant structures were developed from fundamental conditions.”

Four setback towers rise as extrusions from the dam’s ridge, creating in Kaufmann’s words, “an orderly series of small vertical shadows punctuated by the larger shadows of the elevator and utility towers.” Engineers originally had planned for large overhead gates for the spillway, but Kaufmann collaborated with them to create a more streamlined solution of low rolling drum gates separated by substantial concrete piers. The horizontal speed-lines incised in the piers carries the notion of streamlining out from the hidden spillways and causeways of the dam to the viewer’s eye.

Kaufmann also tried to moderate the color of the concrete, which was effected by varying levels of iron oxide in the water, and had specified that the base be a warm dark red, which graduated to a lighter red at the top. Final reports show that the control of the concrete’s color was not a success and that over the years the dam as become a warm tan.

Oskar J. W. Hansen, a Norwegian sculptor, was selected by Kaufmann for the dam’s ornamental program, which were all executed as monumental concrete bas-relief panels in the Art Deco style. Over the doors to the two public entrances—to the two towers at the crest—Hansen depicts the history of the area and of flood control, irrigation, and hydroelectric power generation.

#### 6.2.4 From Sofa Cushions to City-building

“From sofa cushions to city-building—*Vom Sofakissen zum Städtebau*”, motto of the Deutscher Werkbund

Kaufmann was an architect in the Modern canon of a caliber of which Los Angeles has seen few. Gill, Schindler, Neutra, Wright all contributed to this unique Southern California approach to the Modern and International Style, but the majority of it all was residential. Kaufmann was designing built environments with a sensitivity, high degree of tolerance, and finesse which as a body of work for a single architect, does not exist anywhere else in the Western US. A case and point are leaks. Take Irving Gill, whose houses have a good track record for roofs—the levels of tolerance for leaks in a roof for a Gill house compared to the tolerances for leaks in the Hoover Dam are at opposite ends of the spectrum of magnitude.

Kaufmann’s surface treatment of Hoover Dam and for that of New Times building was ground breaking. He followed the same edict for both, “as the materials employed are at their best in large, plain surfaces.”

His treatment of architectural sculpture betrays a tremendous sensitivity to both the technique of the sculptor, the scale of the project, and the supporting material in which they sit.

The algorithm which Kaufmann engaged in for both Hoover Dam and the New Times Building: Observe, Calculate, Build, was revolutionary. A practice which set the barre for what would later become standard operating procedure in the industry.

Where Hoover Dam is a testament to the harnessing of the physical environment, the New Times building harnessed the intellectual environment. As the Information Machine, it was a completely integrated, well-tempered environment for both machines and humans, the Holy Grail of the Deutscher Werkbund.

### 6.3 Historic/Social Context

The following is a statement prepared by Jack R. Hart, author of *The Information Empire: The Rise of the Los Angeles Times and the Times Mirror Corporation*, 1981.

Others are more qualified to address the architectural and engineering significance of the *Los Angeles Times* Building. But I earned a Ph.D. with a dissertation on the history of The Los Angeles Times and the Times-Mirror Corporation. I taught journalism at five universities. And I went on to serve as a managing editor at *The Oregonian*, one of the West's other major metropolitan newspapers. So I feel qualified to comment on the journalistic significance of the Times building.

The history of The *Times* reaches back to 1881, and the newspaper occupied a series of buildings before it moved to Times Mirror Square in 1934. The paper's earlier years are certainly of historical significance to Los Angeles. The 1910 bombing was seminal to the city and to American journalism. Harry Chandler's boosterism and promotion was a significant influence on the way Los Angeles grew and the form it ultimately took. Norman Chandler turned the newspaper into a financial powerhouse and perpetuated its role as a major player in Los Angeles business and politics. By the mid-1950s, The *Los Angeles Times* was big, powerful, and profitable.

But the newspaper's journalistic significance soared after Nick Williams became editor in 1958 and Otis Chandler became publisher in 1960. The two poured money and effort into transforming The *Times*, and their impact was almost immediate. The newspaper increased newsroom staff and quality. It launched a network of eighteen foreign bureaus and joined with the *Washington Post* to operate one of the worlds most important wire services. It began collecting the thirty-five Pulitzer Prizes that it would eventually accumulate in its modern era. As early as 1964, *Time* magazine named it one of the country's ten-best daily newspapers.

By 1970, *Times* circulation passed a million, and its payroll climbed to 4,000. That year it published 115 million lines of advertising, an astounding figure that made it No. 1 nationally. A survey of the nations newspaper publishers ranked its overall quality as second only to *The New York Times*.

From its building on Times Mirror Square, the newspaper reached out in myriad ways. My own career as an editor and writing coach focused on literary

journalism. So I'm especially aware of the fact that in just that one area The *Times* exerted profound influence. Between 2000 and 2003 J.R. Moehringer, Barry Siegel, and Sonia Nazario collected three feature-writing Pulitzers for powerful works of narrative nonfiction that helped shape American literature.

Naturally, any institution with such a powerful influence on its environment affects its own city. After 1962, when *The Mirror* and the *Examiner* closed, the *Times* utterly dominated Los Angeles journalism. Its artistic criticism affected everything from the symphony to Hollywood film production. Its editorial page affected policies on law enforcement, mass transit, and race relations. Its news coverage provided the raw material that decision-makers used to chart the city's future.

On the national scene, the rise of the *Times* as one of the country's elite newspapers affected the way Los Angeles was viewed in the power centers of the Northeast. The fact that opinion leaders in New York, Boston, and Washington, D.C., read the *Times* and thought that it mattered helped convince them that Los Angeles itself mattered.

All in all, its hard to imagine any other building more closely linked to what Los Angeles was and what it has become.

## 7 Photos



Figure 1: Exterior Photo of New Times Building 2008



# Eventful History of "Times" Retold

How Little Journal of Early Days Became  
 Great Metropolitan Newspaper  
 Bright Future Foretold

The Los Angeles Times, which today is one of the great metropolitan newspapers of the world, was founded in 1881 by Harry Carr and his partner, John H. Winters. At that time, the city of Los Angeles was a small town of about 10,000 people, and the newspaper was a modest publication of about 10,000 copies per day. Carr and Winters began the paper as a "little journal" for the local community, but over the years it grew into a major force in the city's life.

The paper's early days were marked by many challenges, including financial difficulties and competition from other local publications. However, Carr and Winters persevered, and the paper's circulation grew steadily. By the early 1900s, the Times was one of the most widely read newspapers in the West.

One of the key factors in the paper's success was its commitment to high-quality journalism. Carr and Winters hired some of the best writers and editors of the time, and the paper's reporting was consistently accurate and thorough. This reputation for excellence helped the Times build a loyal readership.

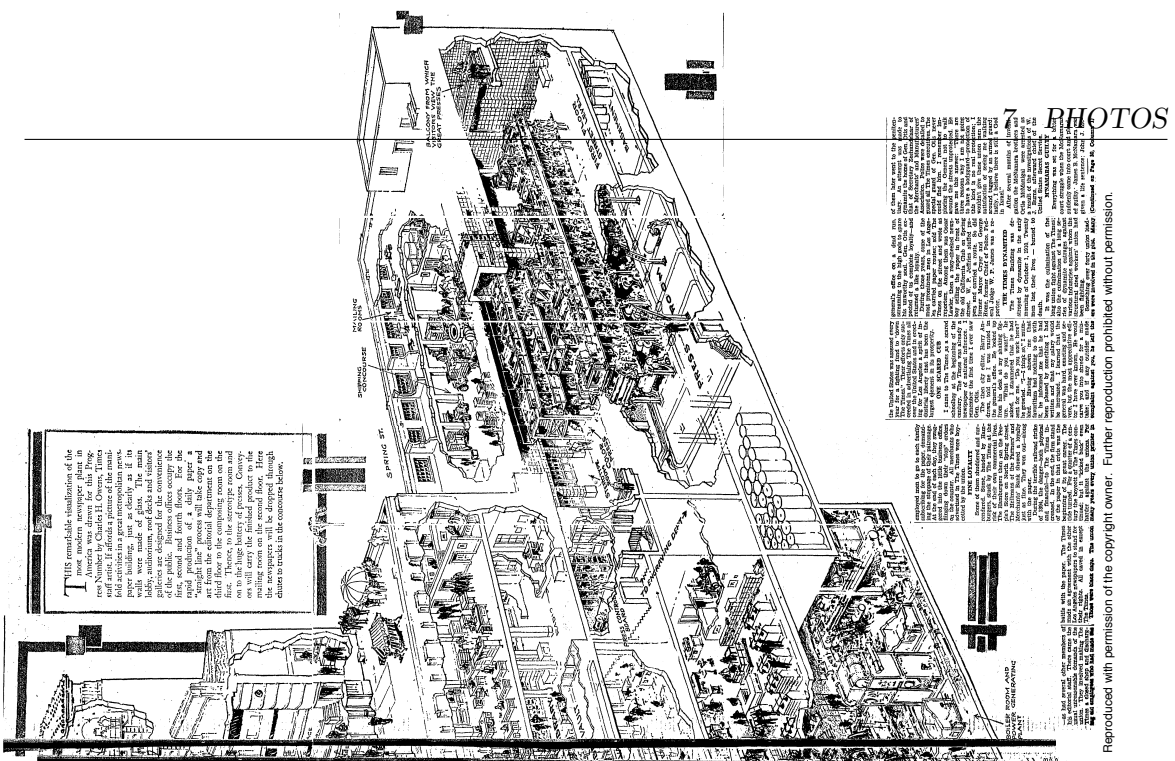
Over the years, the Times has continued to evolve, adapting to changes in technology and the media landscape. It has expanded its coverage to include international news, and it has embraced digital platforms to reach a wider audience. Today, the Los Angeles Times remains a leading voice in the city and a vital part of the community.

The paper's history is a testament to the power of journalism and the importance of a free press. It has shaped the way we see the world and has played a crucial role in the development of the city of Los Angeles. As it continues to grow and change, the Times remains committed to its founding principles and its mission to serve the public.

The Los Angeles Times is a member of the Pulitzer Prize-winning Los Angeles Times Company, which also owns the Los Angeles Herald-Examiner. The company's commitment to excellence in journalism is reflected in the high quality of the Times' reporting and editing.

The Times is a founding member of the Associated Press, and its reporting is syndicated to other newspapers around the world. This global reach has helped the Times become one of the most influential newspapers in the world.

The Los Angeles Times is a source of pride for the city and its residents. It has been a constant presence in the community for over a century, and it continues to be a vital part of our lives. We look forward to many more years of service to the public.



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Figure 2: Diagram of New Times, a fully integrated newspaper-1934



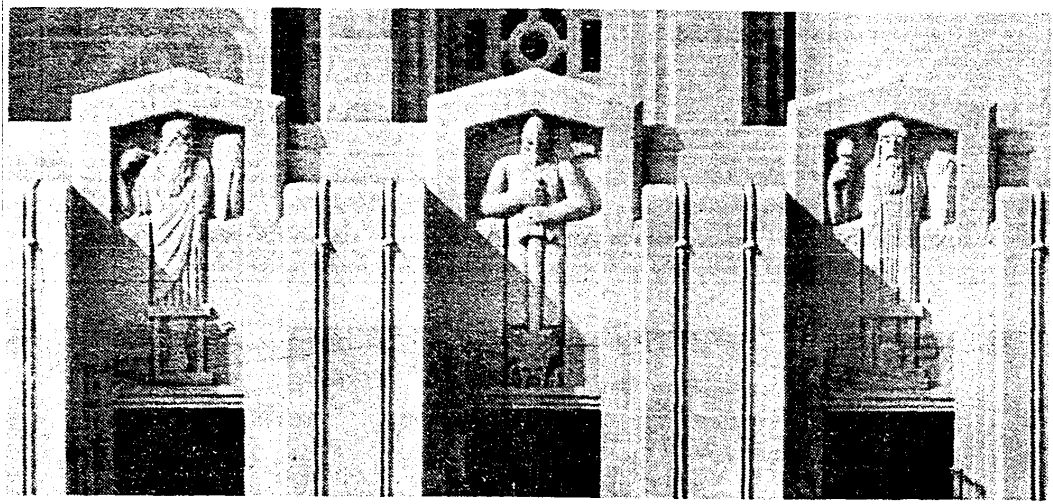


Figure 3: Three Bas Reliefs by Merrill Gage over the main entrance on Spring street symbolizing “Truth, Knowledge and History.”

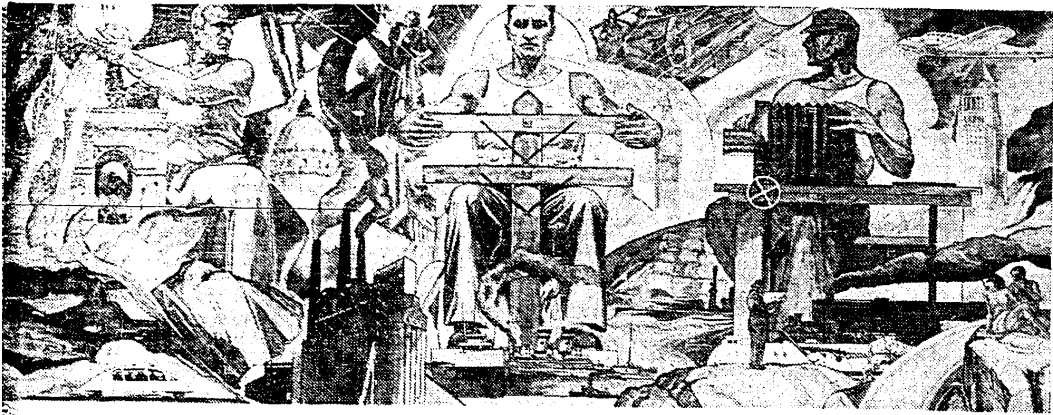


Figure 4: Hugo Ballin Murals in Lobby of New Times Building

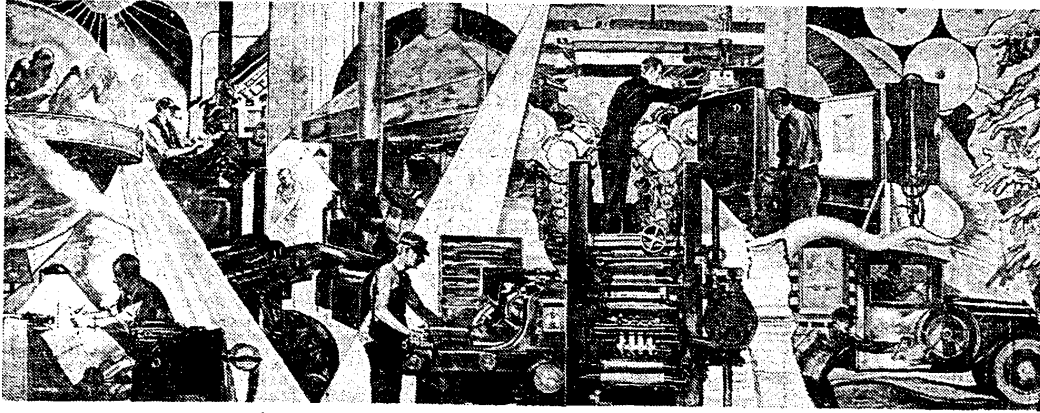


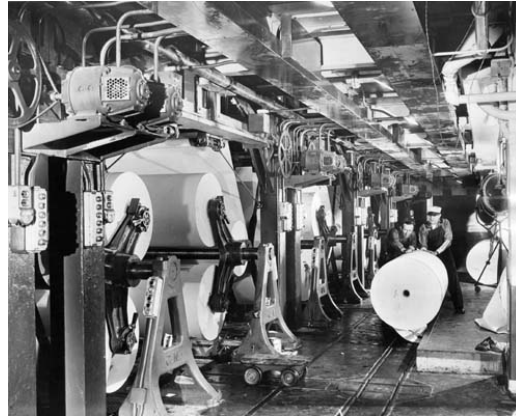
Figure 5: Hugo Ballin Murals in Lobby of New Times Building



Figure 6: Lobby of New Times Building—Globe & Hugo Ballin Murals



(a) Bronze Sculpture which sat atop 2nd & 3rd LA Times Buildings (erected in the lobby as informal memorial to 1910 bombing)



(b) Printing Press in New Times Buildings



(c) Norman & Harry Chandler in front of New Times Buildings bronze doors



(d) Five Foot Diameter Globe in Lobby

Figure 7: Various Highlights of opening day of the New Times Building





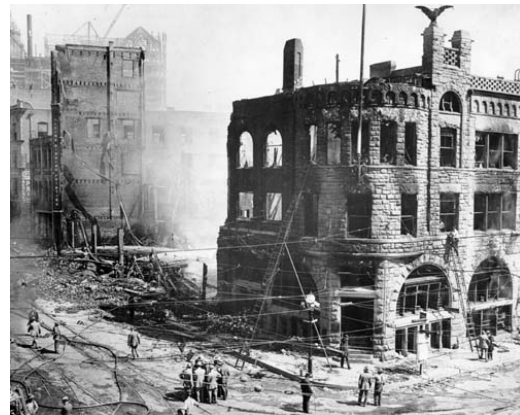
(a) 1st LA Times Building Temple & New High  
circa 1880



(b) 2nd LA Times Building 1st & Broadway circa  
1890



(c) 3rd LA Times Building 1st & Broadway circa  
1926



(d) 2nd LA Times Building After Bombing in  
1910

Figure 8: The First Three LA Times Buildings

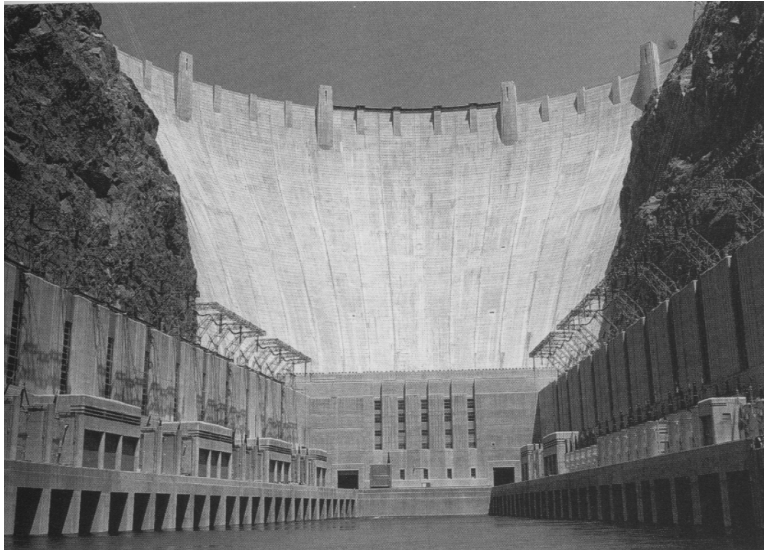


Figure 9: Hoover Dam



Figure 10: Spillway Gates

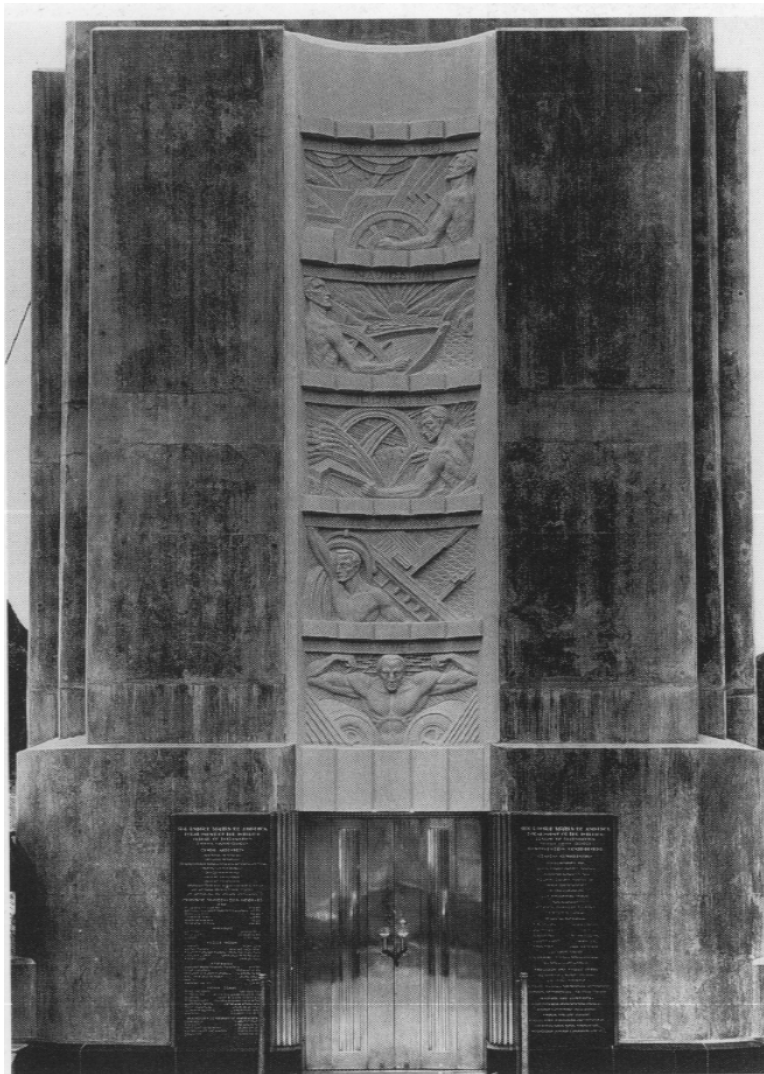


Figure 11: Tower Entrance with Hansen Sculpture

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- [1] *Los Angeles Times*, “How Little Journal of Early Days Became Great Metropolitan Newspaper.” 17 October, 1934
- [2] *Los Angeles Times*, “Work Of Noted Artists Graces Impressive New Edifice Of This Newspaper.” 17 October, 1934
- [3] *Los Angeles Times*, “A Monument To Our City.” 17 October, 1934
- [4] *Los Angeles Times*, “Hugo Ballin’s Murals Tell News Story.” 17 October, 1934
- [5] *Los Angeles Times*, “Restoration Begins on Hugo Ballin Murals in Times Lobby.” 15 January, 1990
- [6] *Los Angeles Times*, “Exterior and Interior Views of New Home of the Times, Which Opens Today.” 1 July, 1935
- [7] *Downtown News*, “Ballin Murals Undergo Restoration at L.A. Times.” 12 February, 1990
- [8] Darrell Kunitomi. Los Angeles Times Tour. Los Angeles Times. Los Angeles 18 September 2008
- [9] Jack R. Hart *The information empire: The rise of the Los Angeles Times and the Times Mirror Corporation* 1981: University Press of America.
- [10] David Halberstam *The Powers That Be* 1979: Knopf.

## EDGAR GARCIA'S FEEDBACK ON NEW TIMES BUILDING HCM APPLICATION

### 1. INTRODUCTION

This is in reference to the application for the New Times Building, part of the LA Times complex in downtown. We unfortunately have to deem the application incomplete.

The application is still in need of additional material and research if we are to deem the application complete and process it.

### 2. ARCHITECTURAL DESCRIPTION

A detailed architectural description is still required for the primary building and any and all additions and alterations. I need to stress the importance of this section. I am enclosing two examples from previous applications submitted successfully to our office. Note that the descriptions are exhaustive, detailed, objective, and well organized. They are reconnaissance descriptions of plans, layouts, materials, ornamental features, designs styles, as viewed from different elevations of the building, usually beginning from street level to upper floors.

Architectural descriptions will also be required for the additions made to the Times-Mirror site, which include the 1948 addition and the 1973 addition by William S. Pereira and Associates.

### 3. ARCHITECTURAL INTEGRITY

In light of the additions and alterations made to the subject building, some discussion must address possible integrity issues. Have the 1960 and 1973 additions, including window change outs and street level alterations, compromised the building's architectural and historic significance? Have these alterations themselves gained any significance since their construction? Please address these topics.

### 4. ARCHITECT BACKGROUND

Please provide a biographical section on architect Gordon Kaufmann as well as a discussion of other examples of his work. Some information on Rowland H. Crawford, William S. Pereira, artist Hugo Ballin should also be included.

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*Date:* Dec. 10th, 2008.



## 5. STATEMENT OF SIGNIFICANCE

The inclusion of the circa 1934 essay on the LA Times does not satisfy the requirement of the statement of significance section.

Along with the architectural description, this is the most important component of your application as you are making argument of the building's eligibility as a Historic-Cultural Monument. It would be helpful to review the Cultural Heritage Ordinance's definition of a monument:

- : the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified;
- : is identified with historic personages;
- : is identified with important events in the main currents of national, State or local history;
- : that embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction;
- : is a notable work of a master builder, designer, or architect whose individual genius influenced their age.

It would also be helpful to break down the themes associated with the building that contribute to the significance. Based on your application material, these appear to be

Architectural and Engineering Significance Significant Architects, Engineers, Artists History of Los Angeles Times Newspaper Significant Personages Contributions to the social, cultural, political life of Los Angeles

Provide thorough discussions of these topics and their relationship to the subject building.

**5.1. Significant Personages.** A discussion of notable figures associated with the building is an important part of the statement of significance. The Times Building appears to be associated with several personages, including members of the Chandler family. There may be other figures that may have contributed to the significance of the building that may be identified once you have done more historical research on the building and the newspaper. Again, it would be helpful to organize biographical descriptions for these figures much in the same way that you would do for the architect backgrounds.

**5.2. Photographs.** The application is in need of more historic photographs of the building as well as contemporary photographs of the building. For current photographs, you can photo-document the property taking good photographs with a digital camera. Historical ones can be found in a wealth of archives, books, and literature that exist on the history of the LA Times.

## 6. ADDITIONAL ADVICE

As an applicant, you have the ability to work with other individuals and groups to prepare your application, much as you did with the Bukowski Court application.

The building has been determined eligible for the National Register and is there listed in the California Register. You should attempt to locate any possible reports or material related to this designation as well as any past reports concerning previous efforts to designate the subject building.

Avoid statements such as 'perhaps the finest the city has to offer' that are found in your last application; these are subjective and lofty assertions that are difficult to validate.

Primary sources such as the 1934 essay can be included as attachments to the application but should not comprise the actual discussion of significance.

Edgar Garcia, Preservation Planner

Office of Historic Resources

Los Angeles Department of City Planning

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Los Angeles, CA 90012

[www.preservation.lacity.org](http://www.preservation.lacity.org)

Tel: 213-978-1189

Fax: 213-978-0017

E-mail: [edgar.garcia@lacity.org](mailto:edgar.garcia@lacity.org)

## HISTORIC RESOURCES INVENTORY

State use only

UTM \_\_\_\_\_ a \_\_\_\_\_ 2 NR 7 SHL 69

Lat \_\_\_\_\_ Lon \_\_\_\_\_ Era \_\_\_\_\_ Sig \_\_\_\_\_

Adm \_\_\_\_\_ T2 \_\_\_\_\_ T3 \_\_\_\_\_ Cat \_\_\_\_\_ HAB5 \_\_\_\_\_ HAER \_\_\_\_\_ Fed \_\_\_\_\_

5149-01-06

## IDENTIFICATION

4435 4380

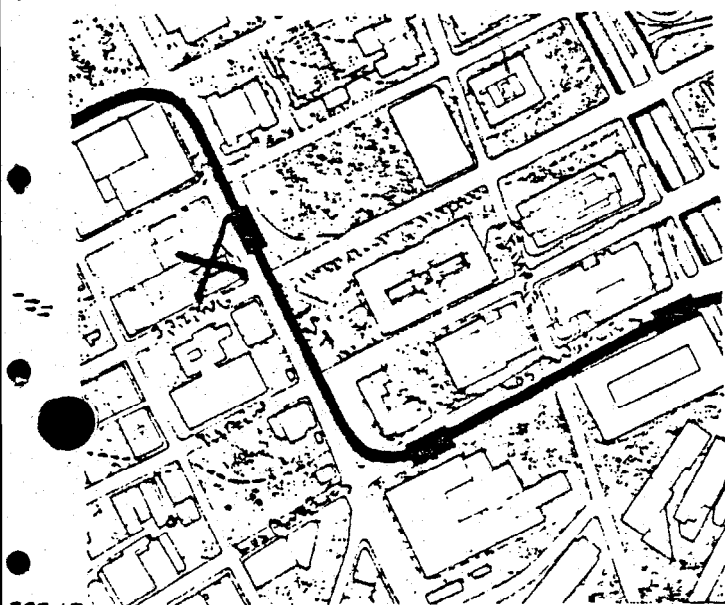
1. Common name: L. A. Times Complex
2. Historic name, if known: L. A. Times
3. Street or rural address: 202 West First Street
- City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: Times Mirror Company Address: Times Mirror Square
- City: Los Angeles ZIP: 90012 Ownership is: Public ☐ Private ☒
- 1706 5. Present Use: Office Bldg., Newspaper Original Use: Newspaper
- Other past uses: \_\_\_\_\_

## DESCRIPTION

6. Briefly describe the present physical appearance of the site or structure and describe any major alterations from its original condition: The building consists of a multi-story structure ranging up to eight stories with basement. The structure is built of steel frame construction with reinforced concrete, metal lath, and reinforced concrete floors and decking. The exterior facade is of marble at the base, and stone facing with spandrel panels capped by a tile roof above the central clock tower. The form of the building is stepped in a symmetrical and pyramidal manner with a central entrance. The building is articulated through the use of grooved vertical ribs dividing the window base. Ornamentation is confined to spandrel panels and tops of piers. The building shows a simplicity of detailing and massiveness of form characteristic of the WPA moderne. The Times Mirror complex consists of several associated and adjacent structures including a press, warehouse, mailing room, machine shops, and offices. The most notable addition is located at the corner of Broadway and First. This addition consists of metal panels and stone facing in a form influenced by the corporate international style.
7. Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



8. Approximate property size:
- Lot size (in feet) Frontage 164.7'
- Depth 364.36'
- or approx. acreage 1.392
9. Condition: (check one)
- a. Excellent ☒ b. Good ☐ c. Fair ☐
- d. Deteriorated ☐ e. No longer in existence ☐
10. Is the feature a. Altered? ☒ b. Unaltered? ☐
11. Surroundings: (Check more than one if necessary)
- a. Open land ☐ b. Scattered buildings ☐
- c. Densely built-up ☐ d. Residential ☐
- e. Commercial ☒ f. Industrial ☐
- g. Other ☐
12. Threats to site:
- a. None known ☐ b. Private development ☐
- c. Zoning ☐ d. Public Works project ☐
- e. Vandalism ☐ f. Other ☐



NOTE: The following (Items 14-19) are for structures only.

70

14. Primary exterior building material: a. Stone ☐ b. Brick ☐ c. Stucco ☐ d. Adobe ☐ e. Wood ☐  
f. Other ☒ Concrete and metal
15. Is the structure: a. On its original site? ☒ b. Moved? ☐ c. Unknown? ☐
16. Year of initial construction 1934 This date is: a. Factual ☒ b. Estimated ☐
17. Architect (if known): Gordon B. Kaufmann
18. Builder (if known): P. J. Walker
19. Related features: a. Barn ☐ b. Carriage house ☐ c. Outhouse ☐ d. Shed(s) ☐ e. Formal garden(s) ☐  
f. Windmill ☐ g. Watertower/tankhouse ☐ h. Other ☒ Additions to structure None ☐

### SIGNIFICANCE

20. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site when known):

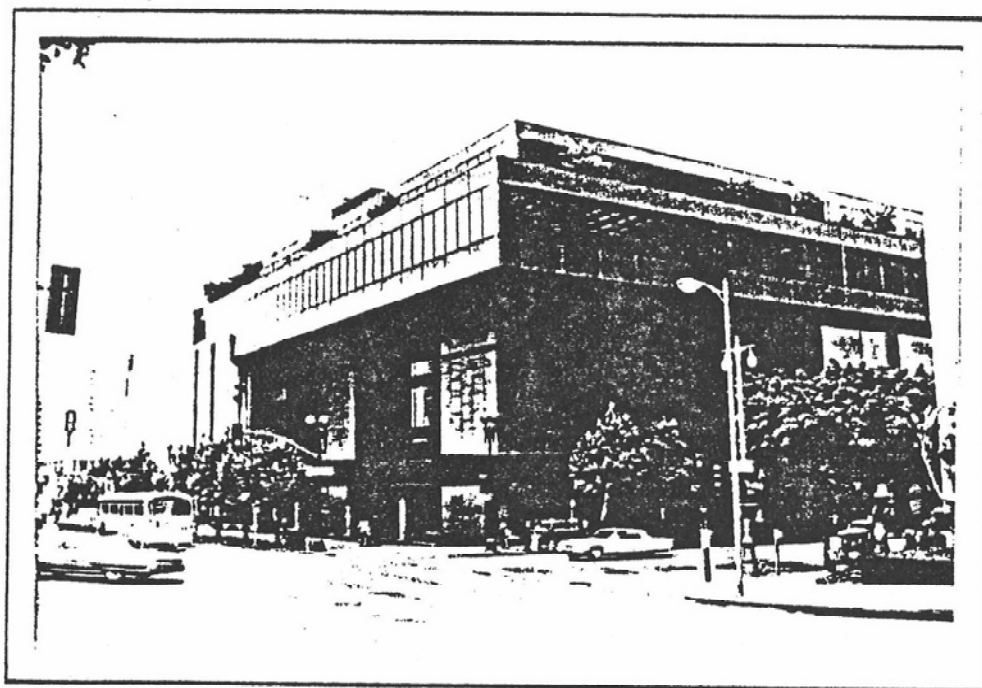
The structure was designed by the prominent architect Gordon B. Kaufmann. The original structure is perhaps the best example of what has come to be known as WPA moderne architecture in the downtown area. The entire Times Mirror Company is an impressive architectural and industrial achievement. The additions to the original have been well integrated into a structural whole. The building is the home of a major American newspaper which has long been an important business enterprise in the City of Los Angeles.

21. Main theme of the historic resource: (Check only one): a. Architecture ☐ b. Arts & Leisure ☐  
c. Economic/Industrial ☒ d. Exploration/Settlement ☐ e. Government ☐ f. Military ☐  
g. Religion ☐ h. Social/Education ☐

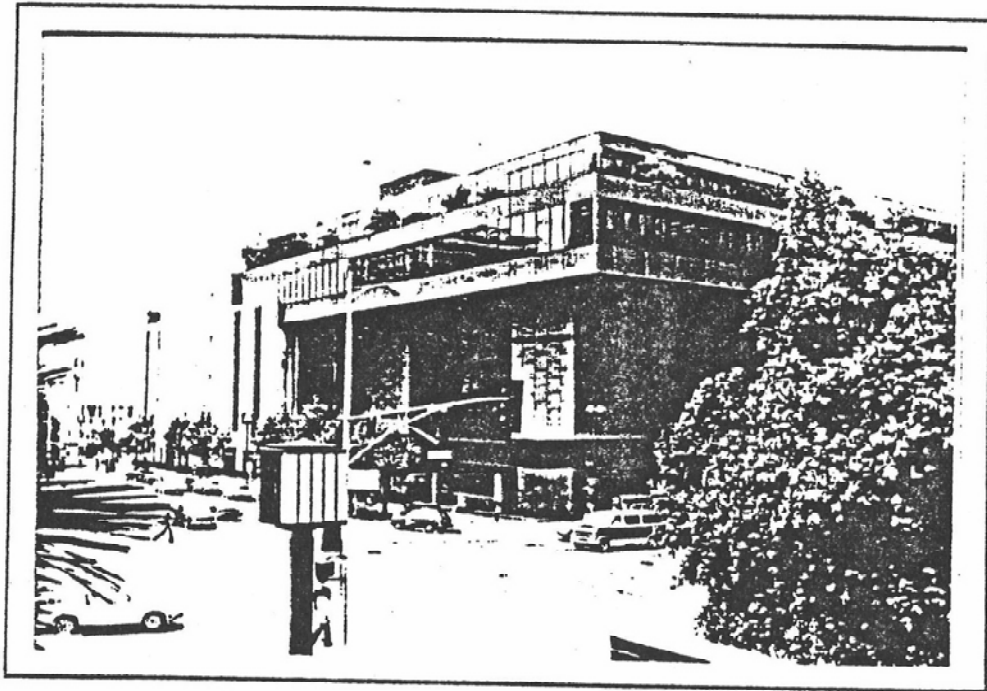
22. Sources: List books, documents, surveys, personal interviews, and their dates: LUPAMS; Sanborn Maps, Baist's Atlas, WPA drawings, Building permit cards, Southwest Builder & Contractor 4-13-34, pp 18-20, L. A. City Directories 1933-34.

23. Date form prepared: June, 1978 By (name): Roger Hatheway - John Chase  
Address: 727 West 7th Street City Los Angeles, California ZIP: 90017  
Phone: 688-7520 Organization: Community Redevelopment Agency

(State Use Only)









SPRING STREET

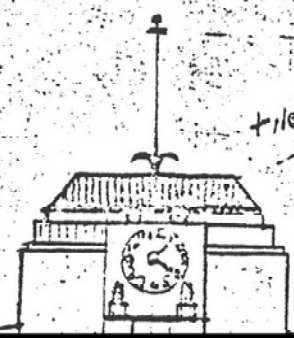
LOS ANGELES TIMES

9

FIRST STREET

light gray stone

tile roof





SEC 15

SEC 16

stone  
gray

brick  
yellow

brick  
gray-blue

ELEVATION  
REMODELED

ELEVATION  
REMODELED

TIMES: MIRROR, PAINTING, & BINDING HOUSE

BROADWAY

stone  
light gray

Mrs. Wilson

WORKING

400

50

00



FIRST STREET

⑥

②

②

①

③

light gray stone

tile roof

stucco

brick

brick yellow

ELEVATION REMODELED

Placed on board

BUILDINGS CONSTRUCTED BY

PLOTTED BY A.C. R.

071

132

SEE VOLUME ONE

S. BROADWAY

N. BROADWAY

ST.

ST.

THREE

ON THE TIMES - MIRROR CO. NEWSPAPER PLANT ALL

S. SPRING

80 ft wide

N. SPRING ST

VOLUME

W. 2ND

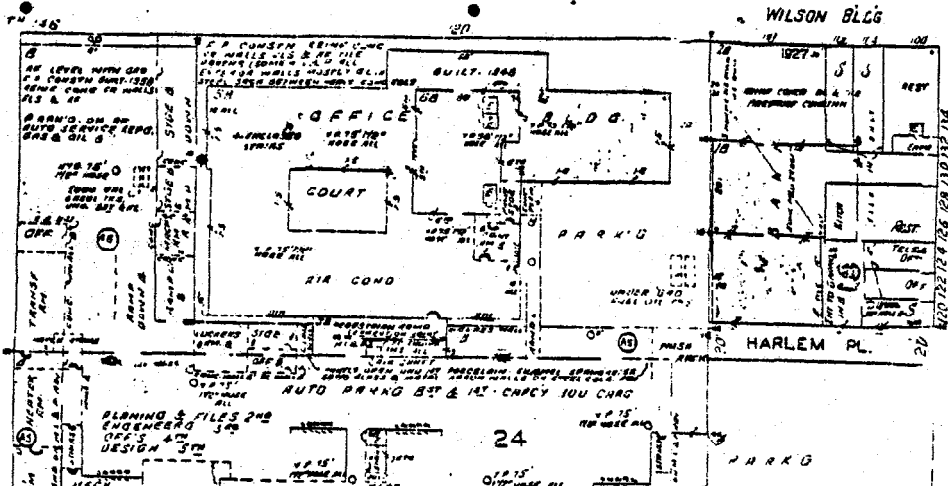
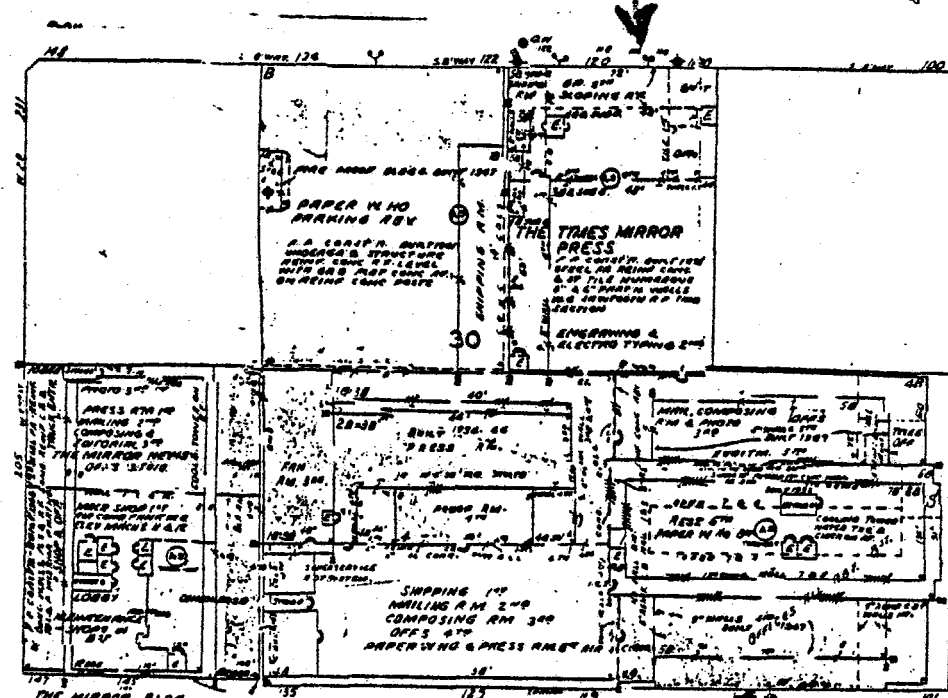
W. 1ST

SEBB

WILSON BLDG

HARLEM PL.

24



# Los Angeles Downtown People Mover Program Historic Resources Inventory Form

UMTA 781024A

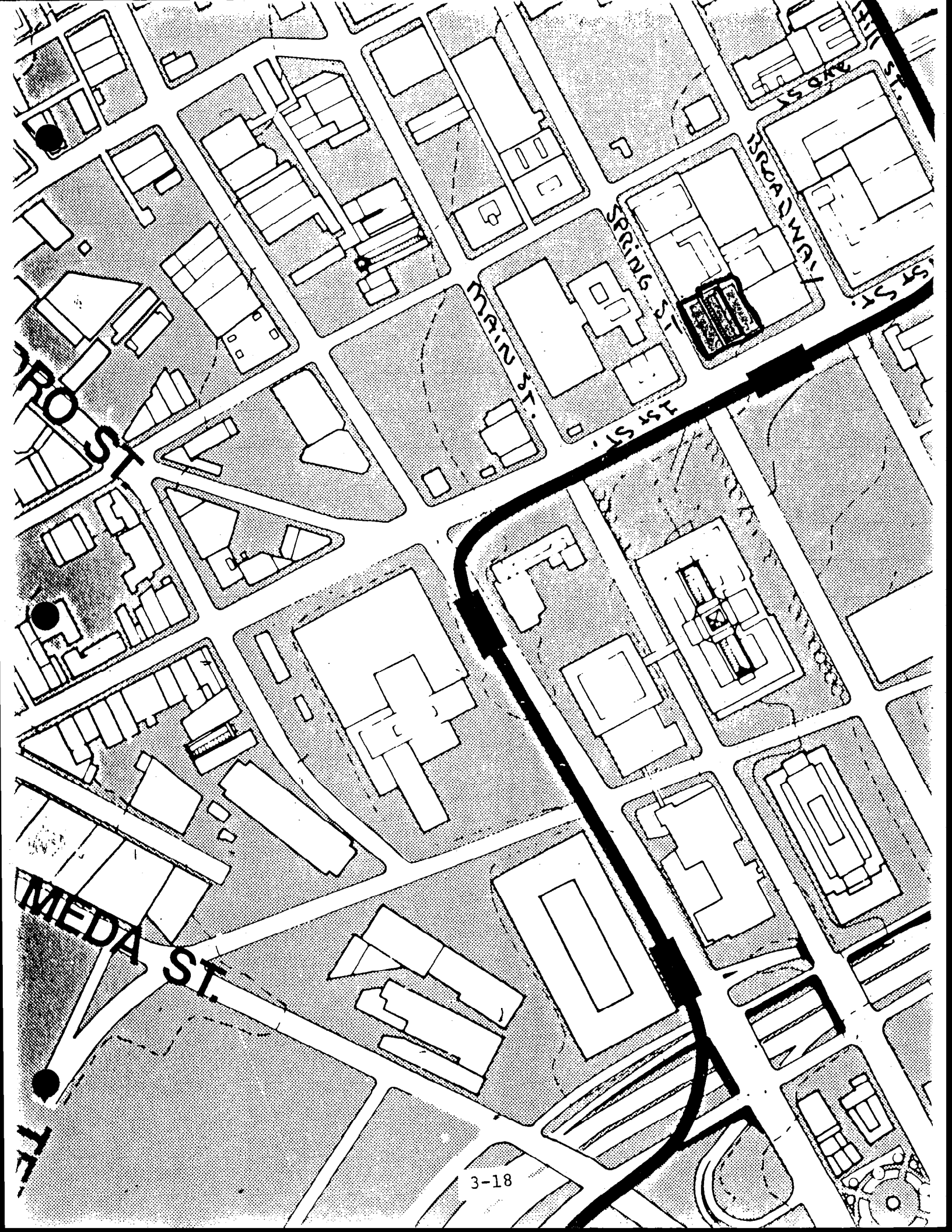
Prop# 027121

Hist. Res. NOE-19.79-0004-0000

## IDENTIFICATION

1. Common name: Los Angeles Times Building.
2. Historic name, if known: Los Angeles Times Building.
3. Street or rural address 202 W. First Street. 201 W First St  
City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: Times Mirror Co. Address: Times Mirror Square  
City: Los Angeles ZIP: 90012 Ownership is: Public ☐ Private ☒
5. Present Use: Publishing Co. Original Use: Publishing Co.  
Other past uses: \_\_\_\_\_
6. Classification Building
7. Approximate property size:  
Lot size (in feet) Frontage 164.7'  
Depth 364.36'  
or approx. acreage 1.392
8. Condition: (Check one)  
a. Excellent ☒ b. Good ☐ c. Fair ☐  
d. Deteriorated ☐ e. No longer in existence ☐
9. Is the feature a. Altered? ☒  
b. Unaltered? ☐
10. Surroundings: (Check more than one if necessary)  
a. Open land ☐ b. Scattered buildings ☐  
c. Densely built-up ☒ d. Residential ☐  
e. Commercial ☒ f. Industrial ☐  
g. Other ☒ city Government Building
11. Threats to site:  
a. None known ☐ b. Private development ☐  
c. Zoning ☐ d. Public Works project ☐  
e. Vandalism ☐ f. Other ☒ See Attached  
Technical Report
12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone ☒ b. Brick ☐ c. Stucco ☐ d. Adobe ☐  
e. Wood ☐ f. Other ☒ Concrete
14. Is the structure: a. On its original site? ☒ b. Moved? ☐ c. Unknown? ☐
15. Year of initial construction 1933 This date is: a. Factual ☒ b. Estimated ☐
16. Architect (if known): Gordon B. Kaufmann
17. Builder (if known): P.J. Walker
18. Related features: a. Barn ☐ b. Carriage house ☐ c. Outhouse ☐ d. Shed(s) ☐  
e. Formal garden(s) ☐ f. Windmill ☐ g. Watertower/tankhouse ☐ h. Other ☒ Several  
i. None ☐ Additions to Structure (See Sections 21 and 22)
19. Main theme of the historic resource: (Check only one): a. Architecture  
b. Arts & Leisure ☐ c. Economic/Industrial ☒ d. Exploration/Settlement ☐  
e. Government ☐ f. Military ☐ g. Religion ☐ h. Social/Education ☐
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway  
Address: 727 W. 7th St. City Los Angeles ZIP: 90017  
Phone: 688-7520 Organization: C.R.A.





## 21. DESCRIPTION

The building is a monitor shaped, multi-story structure ranging from five to eight stories in height with a basement and sub-basement. The building is of Class A fireproof construction, with skeleton steel frame, and reinforced concrete filler walls, floors and roof slabs. Granite and Indiana limestone are the primary facing materials. Exterior spandrel are of deplated aluminum and the showcase windows are set in bronze. The form of the building is stepped in a symmetrical and pyramidal manner with a central entrance on First Street. The facade is articulated through the use of grooved vertical ribs dividing the window bays. Ornamentation is confined primarily to spandrel panels although there is some decorative detail surrounding the showcase windows, a repeating eagle motif in stone and three carved figures above the central entrance. The building is designed in the Moderne style, representing the importance of structural form and utility in design rather than ornamentation.

There have been several additions to the Kaufmann designed Times Structure. These additions now comprise the Times Mirror Square.

(Continued on following page)

## 22. SIGNIFICANCE

The structure was designed by the prominent Southern California Architect, Gordon B. Kaufmann. This structure is perhaps the best example of what has come to be known as the WPA moderne in the downtown area.

When it was built the Times Building was the largest structure in the west designed for and occupied entirely by a daily newspaper. It embodied the latest ideas in planning, construction and equipment and was a symbol of the growth and progress of the Los Angeles Times.

Two of the most outstanding construction features were the earthquake resistant design and the building air-conditioning plant. The building was actually designed as two separate structural units. A space of six inches separates the two units and they are connected by slip joints of metal. This insured that the building components would have two different periods of oscillation, and would be safer in the event of a severe earthquake. The air-conditioning system was then the most extensive and complete of any in the west. It included special humidity controls designed to maintain the proper moisture level in the mechanical and printing departments.

The building itself must also be viewed as part of growth of the Times Mirror Company. The first issue of the Times appeared on December 4, 1880. Six months later the original publishers sold an interest in the paper to

(Continued on following page)

## 23. REPRESENTATION IN EXISTING SURVEYS

The Times Building is not represented in any survey other than the initial Los Angeles Downtown People Mover Historical Resources inventory. A form does, however exist for the Butterfield Stage Station which was located at the site of the present Times Complex, the form is California Historical Resources Inventory #466.



21. DESCRIPTION (Continued)

a complex of structures devoted entirely to the publishing industry. The most notable addition is located at the corner of Broadway and First Street and is directly adjacent to the older Kaufmann designed building. This newer building was erected in 1973 and is in a form influenced by the corporate international style. All of the addition are compatible with the original.

The interior of the building has been remodeled to accommodate the growth of the newspaper. The lobby remains, however much in its original condition. Floors are of inlaid marble with bronze relief; panels surround a large, centrally located globe. The elevator waiting area is ornamented in a mixture of deco and streamline modern motifs. The only major alteration to the lobby area consists of the covering up of a large circular painted mural with metal screening.

22. SIGNIFICANCE (Continued)

Harrison Gray Otis, a prominent and influential citizen. As the major stockholder Otis moved the paper to the Broadway and First Street location in downtown Los Angeles.

This structure was destroyed by a bombing in 1910, but a new building was erected on the same site. This structure served as the Times office until the Kaufmann designed building was erected.

The Times building must therefore, be considered as significant not only for its design and structural characteristics, but as a symbol of the growth of the Times Mirror Company.

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Kaufmann, Gordon B. (1888 - 3/1/1949)

Kaufmann was born in London, England. He was educated at the London Polytechnic Institute, and graduated at the age of twenty. He moved to and established residence in Los Angeles, California in 1914 and, in 1920 formed a partnership with Reginald Johnson and Roland Coate.

The partnership produced a considerable number of residential and public buildings, perhaps the most notable of which is St. Pauls Cathedral.

continued on next page

25. ADDITIONAL HISTORICAL NOTES

Leadership of the Times passed to Harry Chandler in 1917, upon the death of his father-in-law Otis. The Times has since remained under the guidance of the Chandler family. Today the Times is the third ranked newspaper in the nation according to a publishers survey.

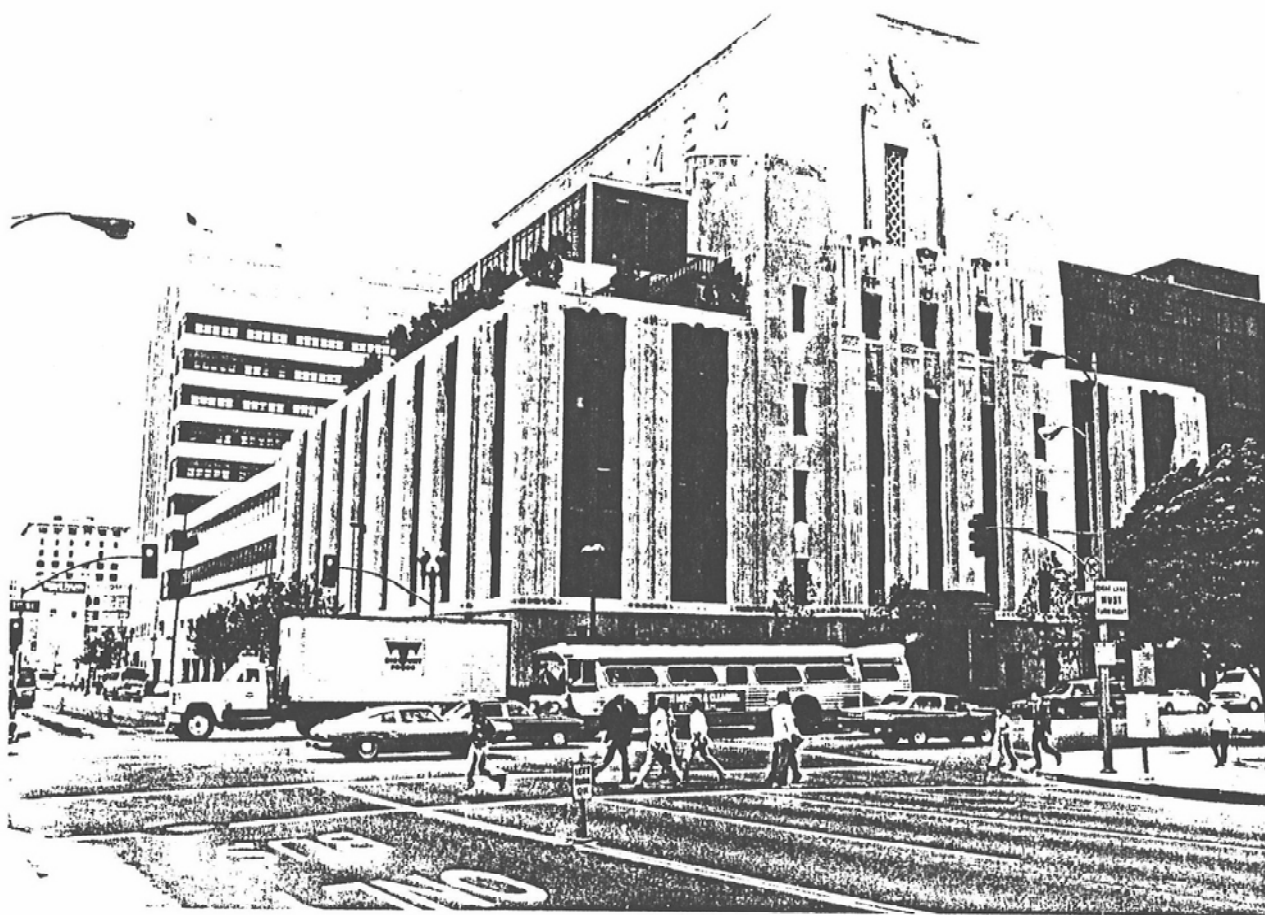
26. BIBLIOGRAPHY

- |  |  |
|--|--|
| <u>Southwest Builder and Contractor</u><br>December 29, 1933, p. 23.   | <u>Los Angeles Fire Insurance Maps</u> ,<br>Sanborn Map Company, New York,<br>1883, 1927, 1958 |
| <u>Southwest Builder and Contractor</u><br>April 13, 1934, pp. 18-20.  | <u>Los Angeles Drawings</u> ,<br>Works Projects Administration,<br>Los Angeles, 1939           |
| <u>Architect and Engineer</u><br>May 1937, Vol 129, No. 2, p. 13-18.   | Building Permits, City of Los Angeles  |
| <u>Los Angeles Times</u> ,<br>December 7, 1935, I, 1.  | <u>Baists Real Estate Atlas of Los Angeles</u><br>G.W. Baist Co., Philadelphia, 1905           |
| Ainsworth, E.M., <u>History of the Los Angeles Times</u> , Los Angeles   |  |
| <u>Facts About the Times</u> ,<br>Times Mirror Co. Los Angeles, 1978.  |  |
| <u>Land Use Planning and Management System</u> ,<br>Los Angeles Planning Dept.,<br>City of Los Angeles, City Hall. |  |

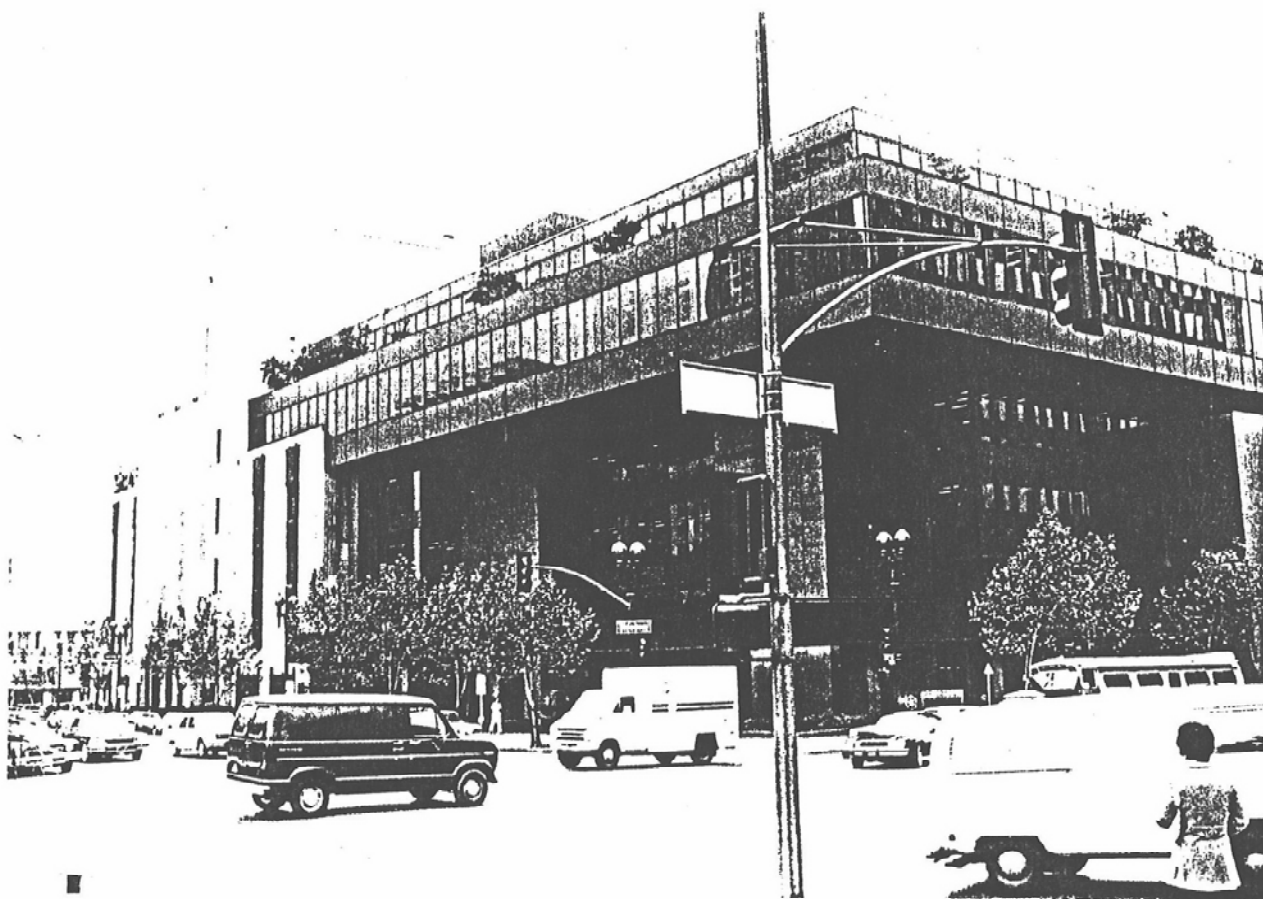
24. BIOGRAPHICAL NOTES ON THE ARCHITECT cont....

Kaufmann designed the Times building as an independent project and it is generally regarded as the outstanding example of his architectural creativity, although he was equally familiar with a number of other styles including Italian, Spanish, French, English, and Old World Renaissance.

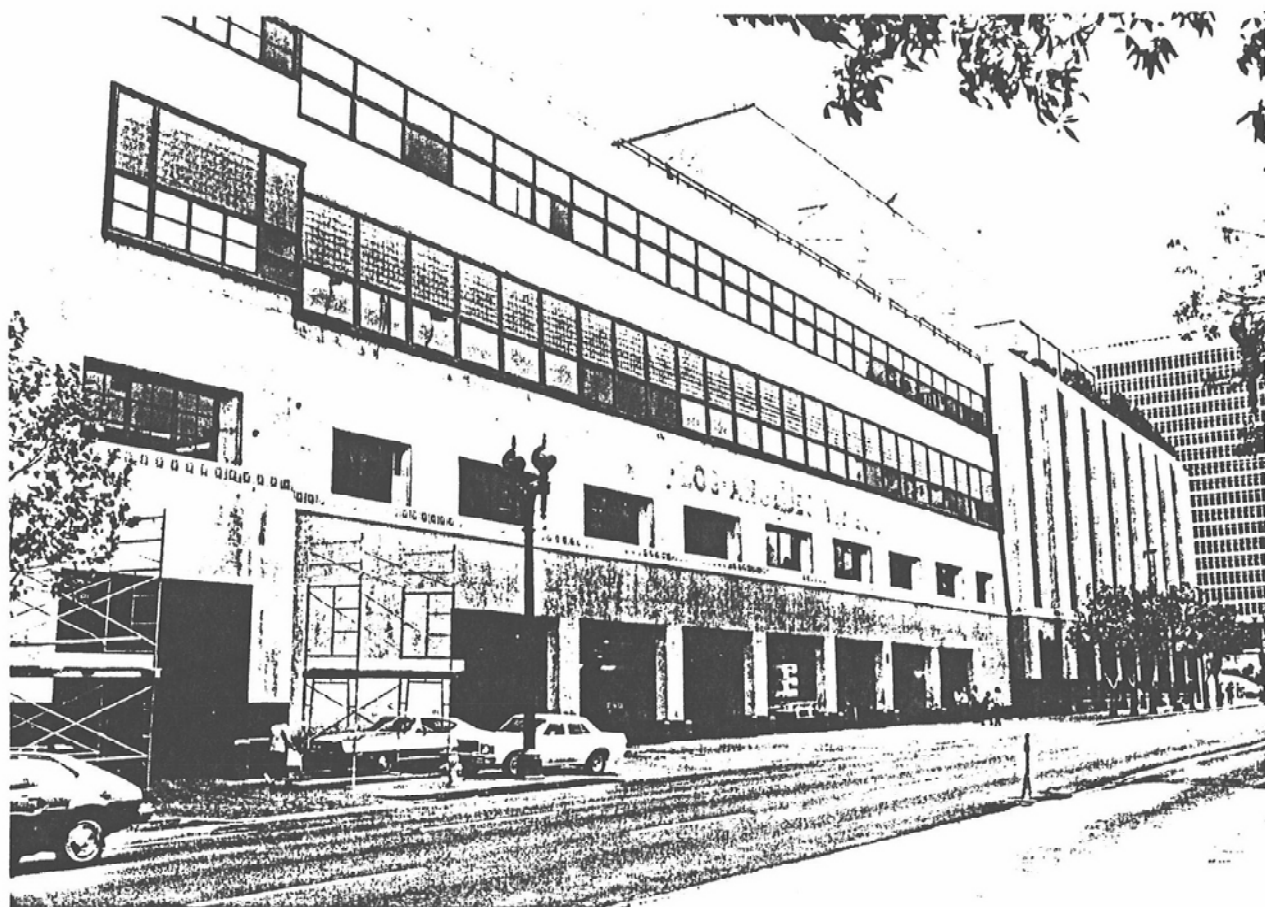
Kaufmann designed structures throughout Southern California, and was a well known and respected member of the American Institute of Architects.



LOS ANGELES TIMES BLDG.  
FROM N.E. CORNER OF FIRST  
AND SPRING STREETS

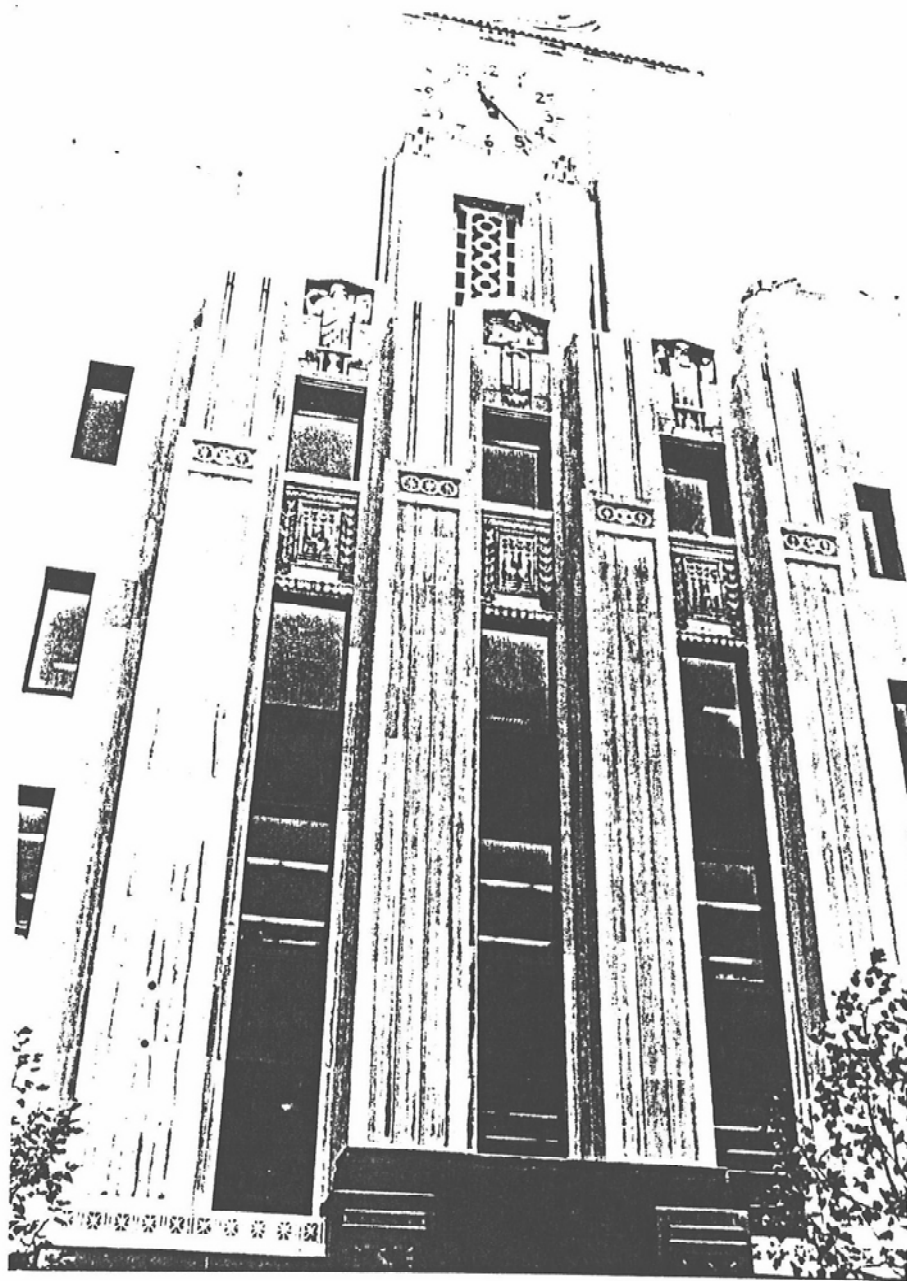


LOS ANGELES TIMES BUILDING  
FROM THE N.W. CORNER OF  
FIRST AND BROADWAY

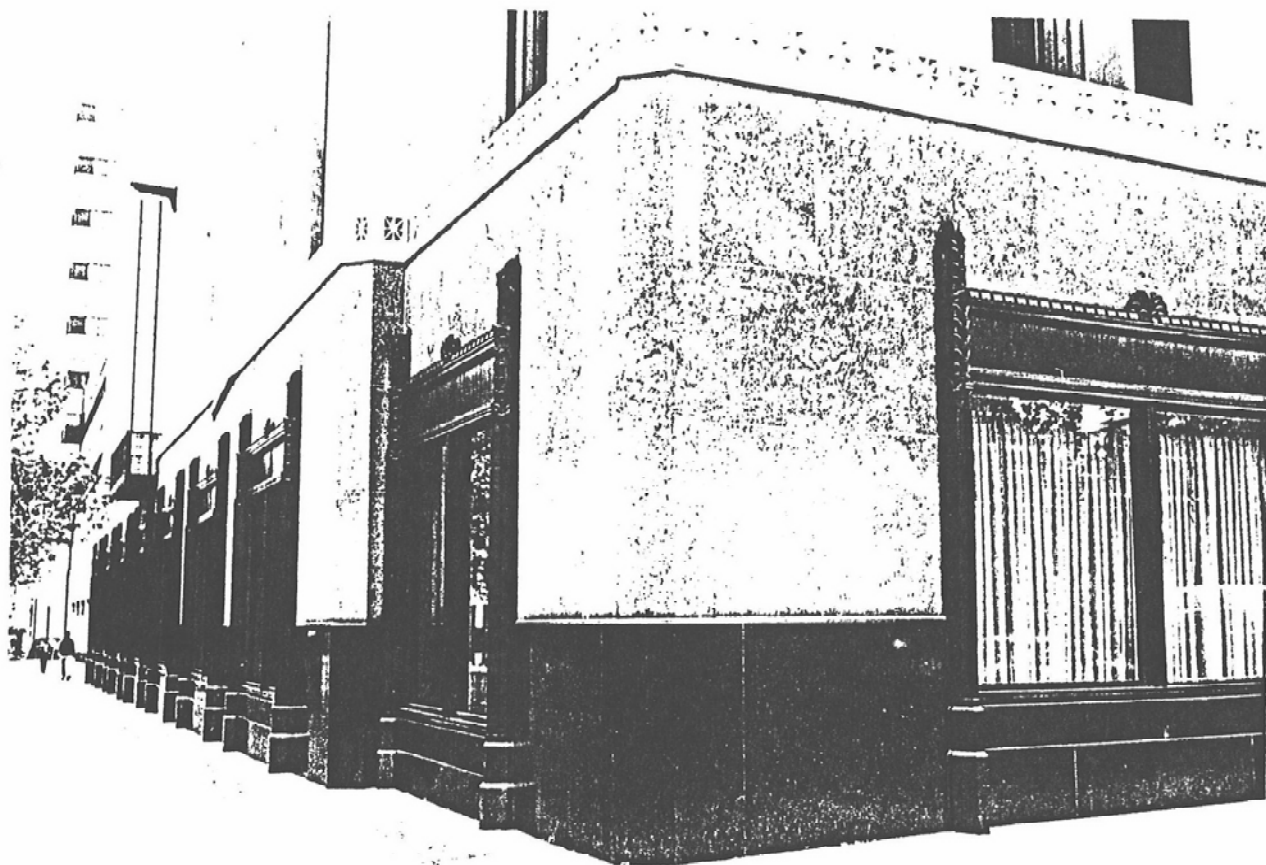


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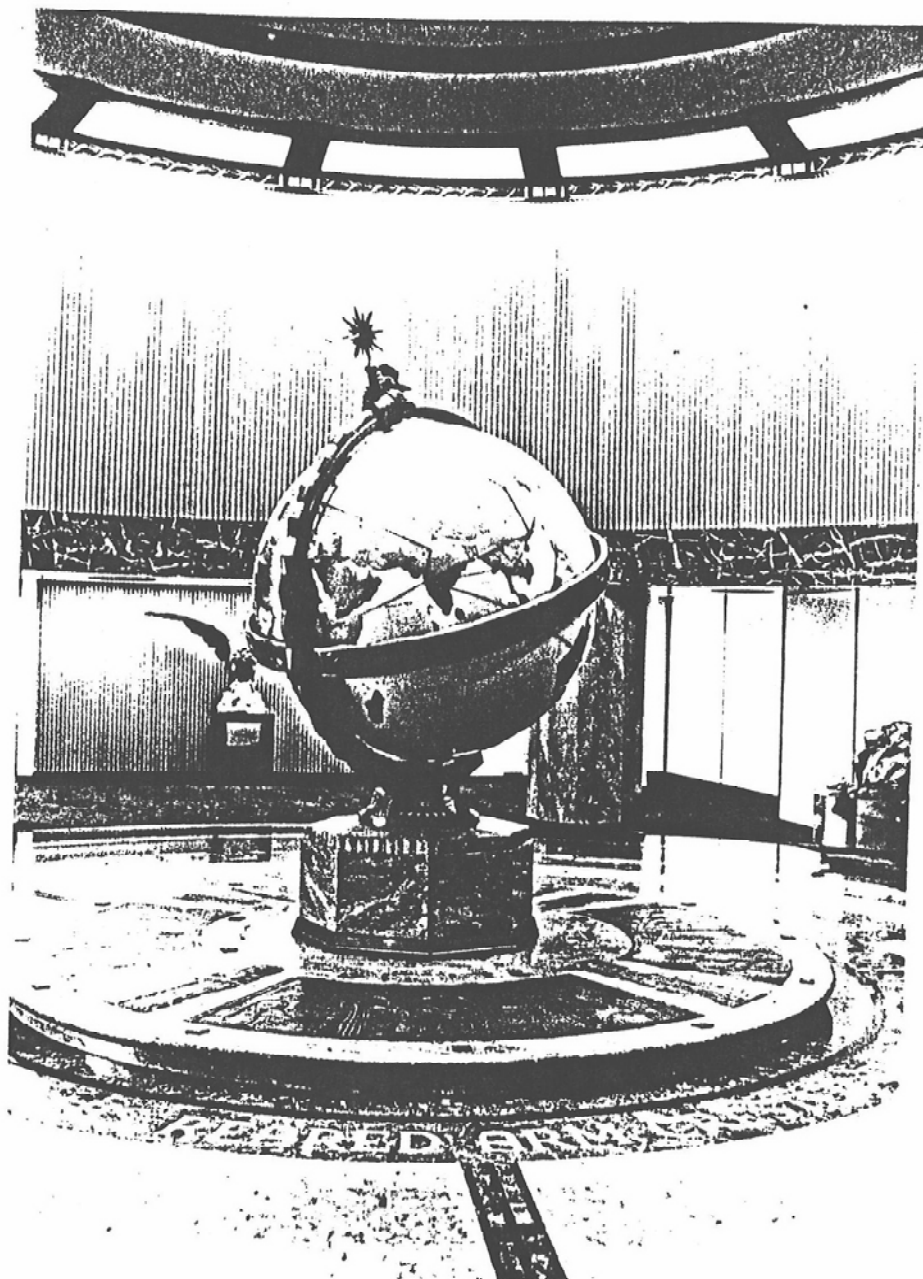




DETAIL OF FACADE OF THE  
LOS ANGELES TIMES BLDG.



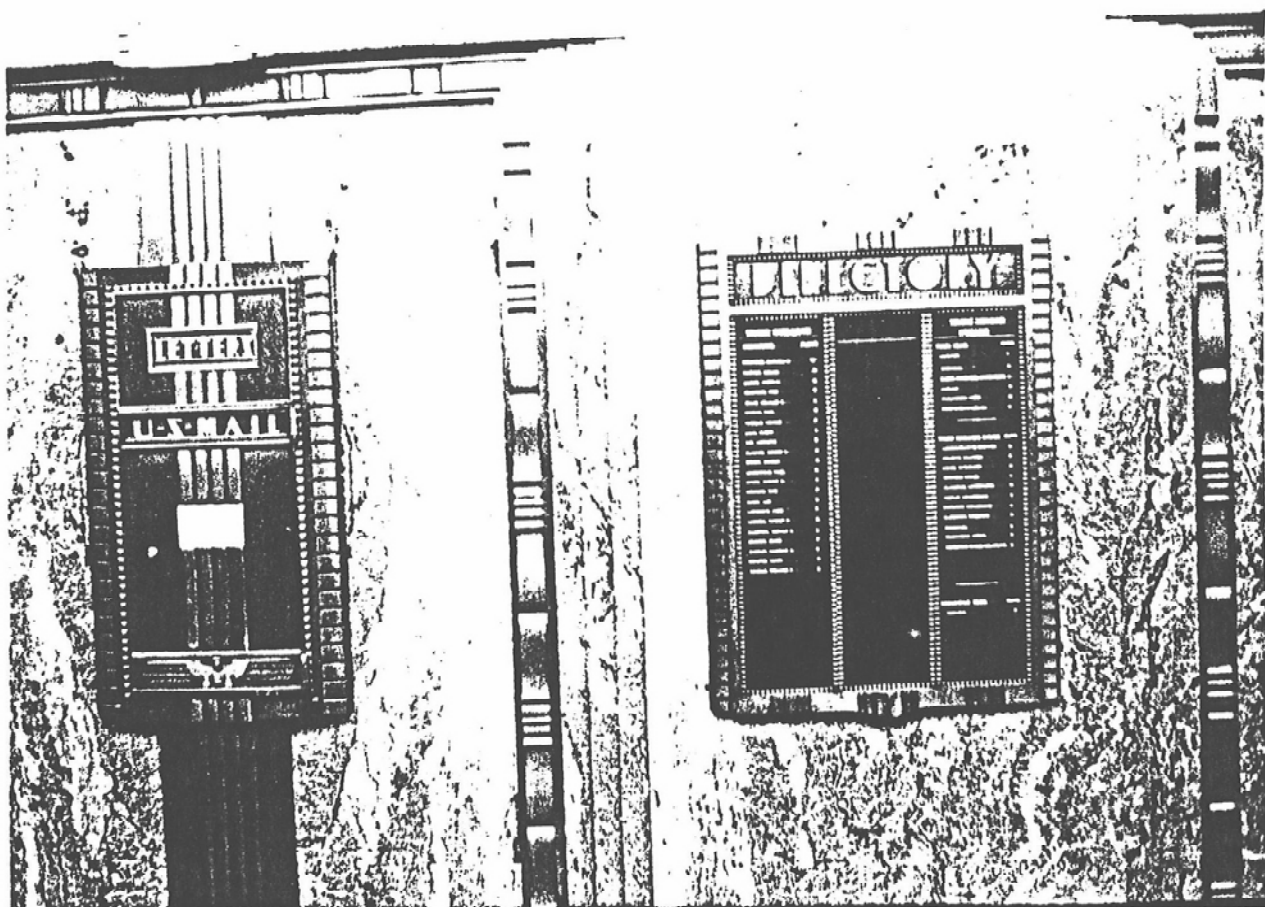
DETAIL OF SHOWCASE WIN-  
DOWS - LOS ANGELES TIMES  
BUILDING



L. A. TIMES BUILDING  
LOBBY



ELEVATOR LOBBY  
LOS ANGELES TIMES BLDG.

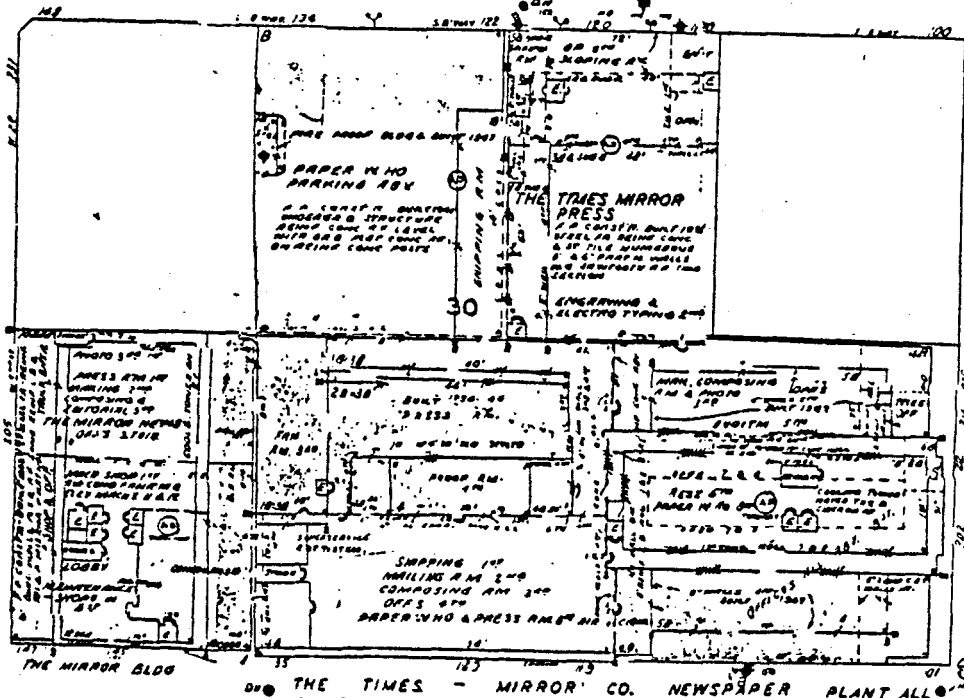


LOBBY DETAIL OF  
LOS ANGELES TIMES BLDG.

SEE VOLUME ONE

S. BROADWAY

N. BROADWAY



THE TIMES - MIRROR CO. NEWSPAPER PLANT ALL

S. SPRING

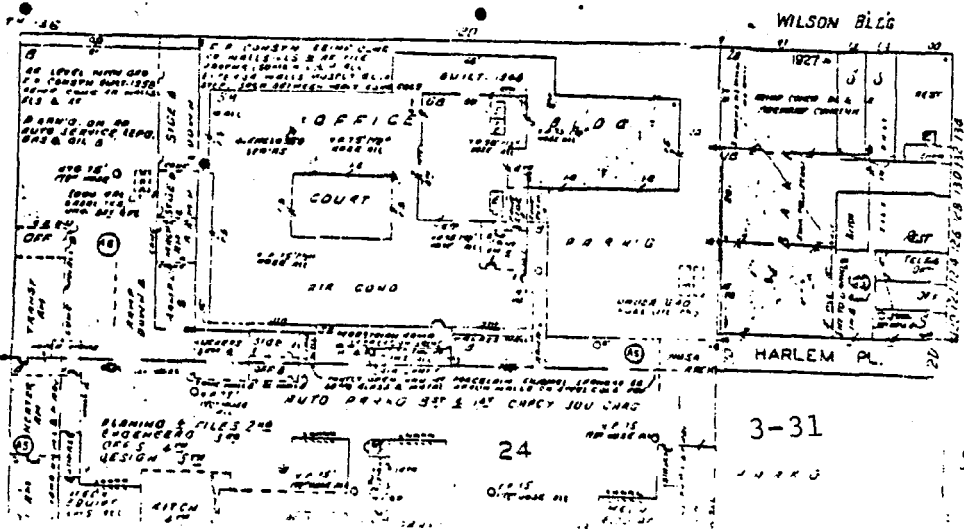
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U O I U M B  
N. SPRING ST

W. 2ND

W 1ST

S B B



3-31

24



SPRING STREET

LOS ANGELES TIMES

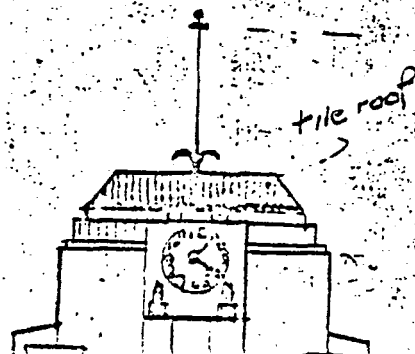
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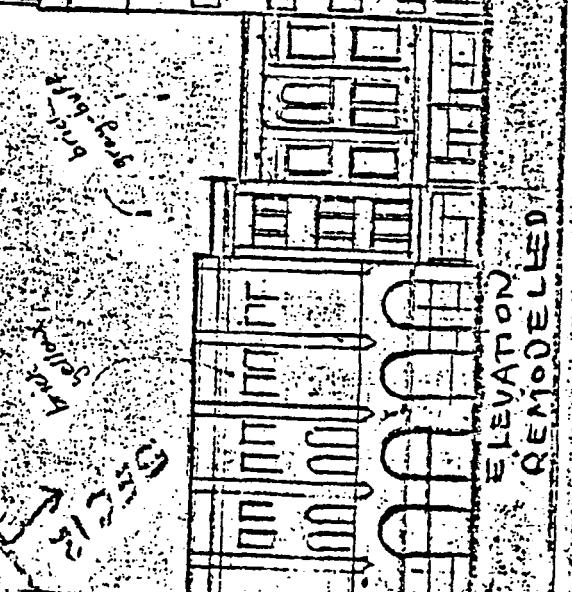
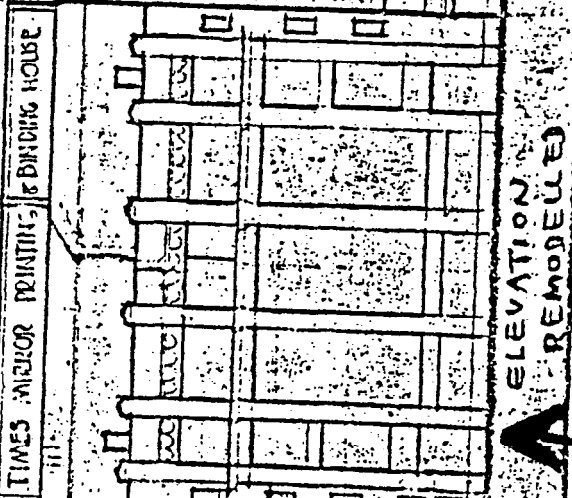
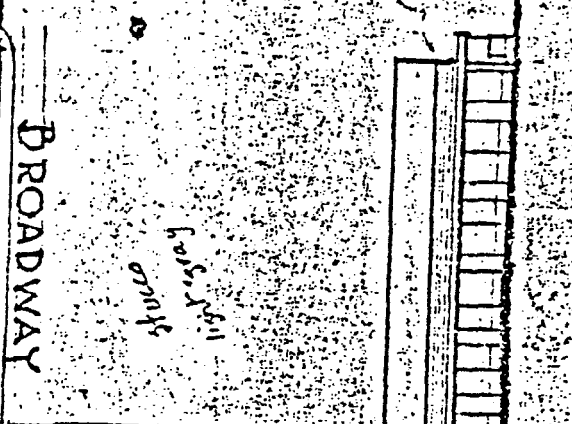
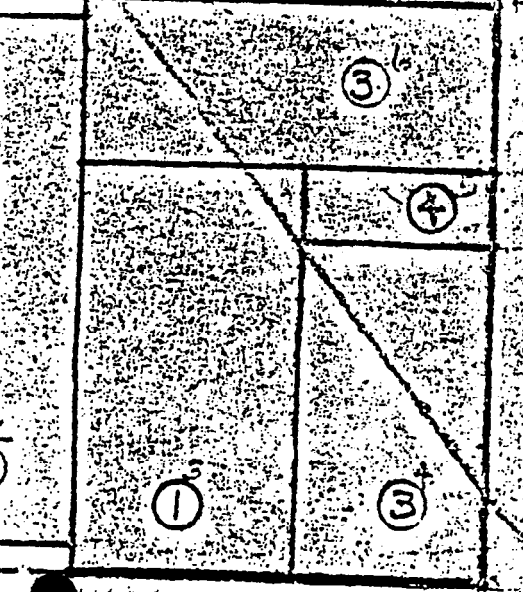
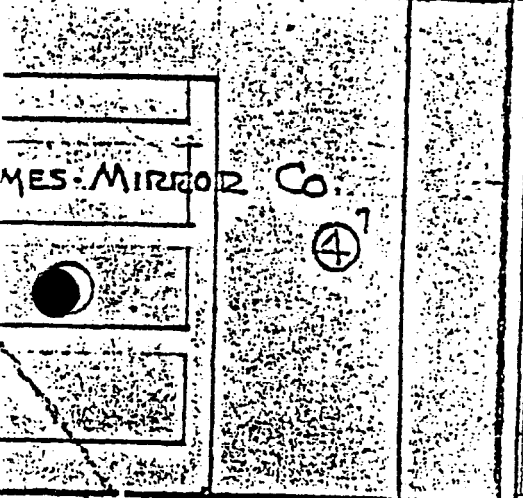
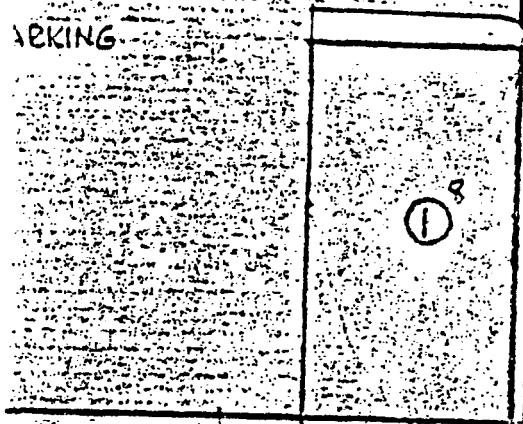
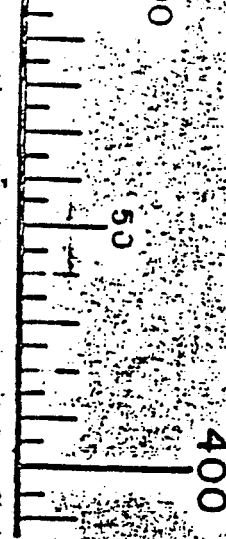
FIRST STR



light gray stone

tile roof



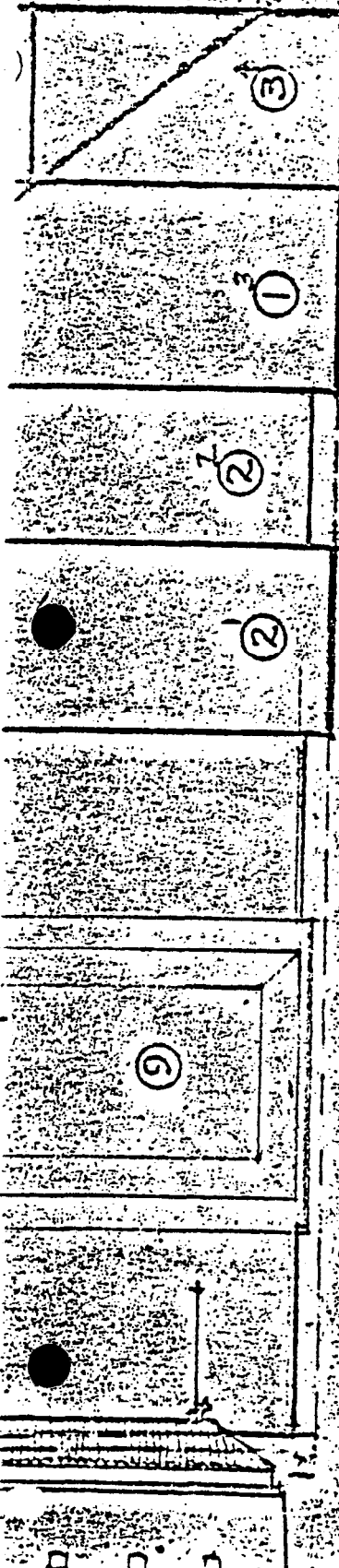


ELEVATION REMODELLED

ELEVATION REMODELLED

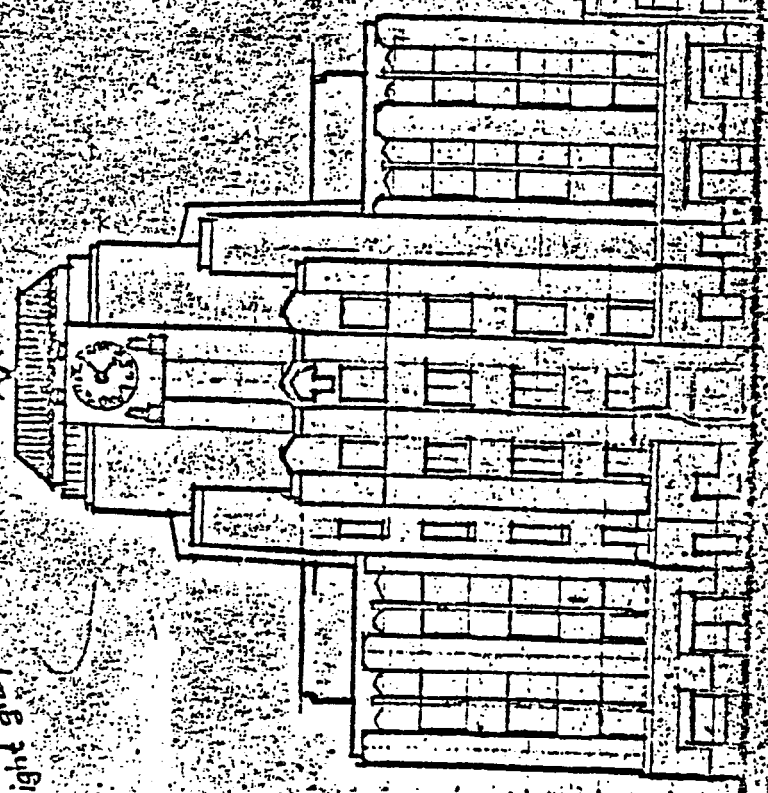
DTI  
PLOTED BY H.C. 1

BUILDINGS CONSTRUCTED BY  
*William Easton*  
*placed on board*



FIRST STREET

light gray stone  
tile roof



ELEVATION REMODELLED